

Art **OF THE TIMES**

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Shen Yun Symphony Orchestra
Music from 5,000 Years of Civilization



IWC's Portofino Midsize Collection, the brand's first FIRST-EVER timepiece collection geared toward WOMEN as well as men.

In celebration of the Portofino Midsize Collection, IWC Schaffhausen is also launching an online campaign and photography exhibition (which will show at Miami Art Basel on December 3rd), photographed by Peter Lindbergh

Shot in Portofino in spring 2014, Peter Lindbergh captured Cate Blanchett, Christoph Waltz, Ewan McGregor, Emily Blunt and Zhou Xun strolling along the Italian coastline and taking in the setting while dressed in tuxedos, elegant gowns and IWC timepieces. The photoshoot transformed the fishing village into a modern yet nostalgic world in which the new Portofino Midsize collection finally claims its stake.



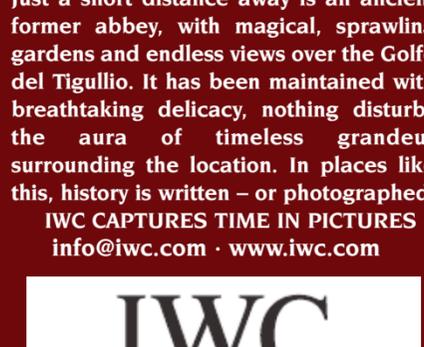
The Portofino's story continues - The latest project is an exclusive photographic exhibition entitled "Timeless Portofino" that will travel the world and accompany the launch of the new Portofino Midsize line.

As CEO Georges Kern explains: "We are extending this popular family to include a midsize format, not expressly ladies' watches, that will appeal to both women and men everywhere. The Portofino line is particularly well suited for this because the name is more feminine and, compared with other IWC models, the collection is generally more



Portofino - a name that resonates with the promise of all that is best about Italy. Just a short distance away is an ancient former abbey, with magical, sprawling gardens and endless views over the Golfo del Tigullio. It has been maintained with breathtaking delicacy, nothing disturbs the aura of timeless grandeur surrounding the location. In places like this, history is written - or photographed.

IWC CAPTURES TIME IN PICTURES
info@iwc.com · www.iwc.com





GOOD HUMOR BY JEAN WELLS

taxie

There is a paradox at work in many of Jean Wells' seductive giant treats, confections whose mirrored surfaces reflect back our own images even as we gaze upon them. On the one hand these bright sugarplums profligately offer themselves to our delectation with their charming levity and winsome smiles while at the same time their hard, artificial material deny us the toothsome pleasures of gustatory and tactile consumption. Furthermore, we ourselves are complicit in our own deprivation as we uphold our art audience agreement to look but not touch, even as these objects tempt us to break the rules. While it is certainly possible to simply enjoy Jean Wells' sparkling artworks as beautiful and playful romps in a shiny candyland of fun and color, the discerning viewer will also be rewarded by the more thought provoking aspects of personal narrative, cultural context and feminist concerns which are located in these inspired sculptures, outsized players in the big game of 'real art'

By Tobey Crockett PhD

American artist Jean Wells began sculpting in the late 1980's using a beguiling array of materials and objects, large and small. Playful, paradoxical and full of technical finesse, Jean Wells offers not only visual pleasures, but stimulating food for thought with her Pop icons of ice cream, soda and pin up queens. Fitting neatly into an art historical discourse that revolves around the loaded topic of consumerism, a conversation that includes such twentieth century stalwarts as Andy Warhol, Claes Oldenburg and Jeff Koons, among others, Jean Wells also invokes more rarefied luminaries such as Nikki de Saint Phalle, Wayne Thiebaud and Takashi Murakami. Like many postmodern artists working with a blend of pop culture iconography and autobiography, Jean Wells' work is charming and nostalgic, yet packs a punch with its satisfying bite of underlying poignancy, offering an authentic and personal undercurrent that balances the lyrical.

Jean Wells is deeply inspired by her sumptuous materials, and works with an exquisite palette of beautifully colored glass that she has custom created for her sculptures. These unique glass creations provide her with an incredible wide

selection of tones, qualities of reflection and color gradations, allowing her to shade forms, variegate and layer colors with great precision and nuance. Jean Wells hand cuts the glass, and keeps a reserve of tiny scrap pieces that allow her to add details and touches of color that keep the surfaces lively and variable. Like many artists she relies upon her personal history, imagination and even her dream life to arrive at the ideas she will pursue as actual objects.

Raised in the wholesome landscape of the evergreen Pacific Northwest, Jean Wells was born into a large artistic family with a strong traditional skill set grounded in such old world techniques such as fresco secco, realism and mosaics. At an early age the young artist apprenticed with her father, mosaic artist Thomas Wells, and learned the painstaking craft and iconography of classical Byzantine-style mosaics as he completed a large commission for the prestigious and architecturally celebrated St. Demetrios Greek Church in Seattle. Having worked for a number of years in paintings and ceramics, Jean Wells has recently rediscovered her love of mosaics and in keeping with her playful, trickster nature, she prefers to turn the traditional use of this



Phantom 16.5'x7.5x4'

medium on their head and make sculpture instead of murals .

Generally speaking, she prefers to make everything herself, with only a modicum of help from studio assistants. She may use found objects, such as telephones, antiques, appliances, or other household objects or she may carve large durable yet lightweight structures in foam that allow her to play with a larger scale. Initially appearing at the San Diego Museum of Art November 2007, her largest works to date are the "Urban Fruit Trees"



Crousel-4'x4'8"x2'



Gold Burger-10"x14"



-Giant Kiss-18-feet-tall-x-10-feet-diameter

which rise up to seventeen feet tall and span a width of eleven feet wide with their branches adorned with Jean Wells' signature candies, confections, burgers and pop and the similarly sized "Giant Kiss (Kissing Booth)" which debuted to rave reviews at the December 2010 LA Art Fair. Jean Wells is aiming to go very large with her various figures, installations and objects, and is rapidly coming to terms with various technical requirements of scaling her sculptures to even greater heights. Installations such as the "Lipsticks", "Urban Fruit Trees" and "Phantom" all range from fifteen to twenty feet tall.

While it is certainly possible to simply enjoy Jean Wells' sparkling artworks as beautiful and playful romps in a shiny candy land of fun and color, the discerning viewer will also be rewarded by the more thought provoking aspects of personal narrative,



Life Saver 1.5'x0.5'

cultural context and feminist concerns which are located in these inspired sculptures. Even though she offers these sculptures as outsized players in the big game of "real art", Jean Wells is also content to let us have some fun and pleasure along the way, and in a time where real life is scary enough, it is refreshing to have some moments of genuine innocence ♦

Education
University of Washington BA Fine Art



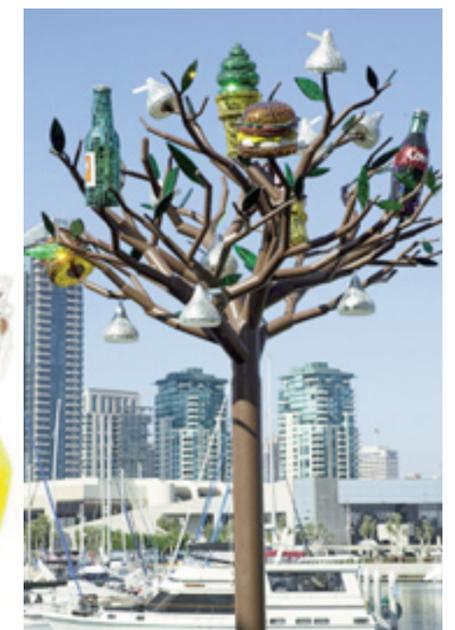
Invest in the USA 18" x 10"x3"



Vintage Quackery 1.5'x1'



Lipstick 15"x2.5' motorized to move



Urban Fruit Tree- 15.5 x 11'

HONORING THE HUMAN FORM

by Robyn Roberts

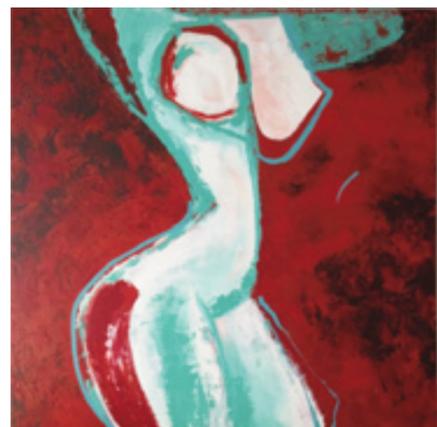
From the first time a caveman painted a hunter on a cave wall to the Paleolithic carving of the Venus of Willendorf to contemporary art, people have been worshipping the human form. Whether the artwork is a dramatic photograph of a glamorous woman or a sculpture of a fertility goddess, we like looking at each other.

Go Figure: A Celebration of the Human Form at the Lighthouse ArtCenter Museum in Tequesta, Florida, glorifies the human figure through multiple media. Artists interpret the mass, geometry and perspective of human anatomy highlighting the diversity of the human shape.

A relatively small sketch, "Woman with Red Hair," by Lauris Aguera-Areas, was selected as the key image for the show because of its line quality, well placed highlights, red accents and masterful immediacy; the artist also won first place for a dramatic lino cut, "The Bath."

At the awards reception, exhibition judge Dr. Nazaré Feliciano, professor of art at Palm Beach State College, said, "To judge art works is a demanding challenge, especially when one is in the presence of truly exceptional work, which is the case in this art exhibition."

Masterful lighting in the black and white photograph by Durga Garcia highlights a male bodybuilder's muscular curves. "Male Torso Study," won the "Executive Director's Choice Award."



"Dangerous Curves" by Elle Lawn - 48x48



"It is more than the shapely muscles that catch the viewer's eye, but how the commanding lighting is skillfully placed showing every ripple and pore, along with his perfectly defined profile," said Katie Deits, the ArtCenter's Executive Director.

Kris Davis' painting "Breathless" highlights a woman's body embraced by sheer fabric that catches the sunlight as she floats in water.

The fleeing man and woman holding a baby and running in fear in the bronze sculpture "Escape," by internationally renowned artist Mehri Danielpour, that memorializes the victims of the 1928 Florida hurricane, but it could represent escape from any disaster.

The pensive woman in Judy Flescher's painting "Diapositive" reflects the artist's adroit use of collage and her travels and experiences, as French maps and newspapers enhance the torso and background creating a reflective tone.

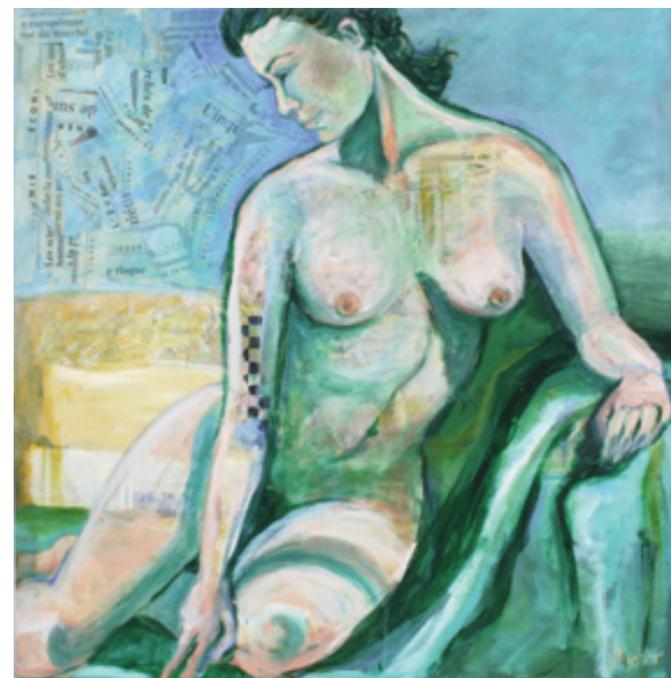
Go Figure: A Celebration of the Human Form is an opportunity for people to recognize the beauty in diversity, and that because we are not all the same, the world is truly more beautiful.

The exhibition runs through October 25, 2014. Museum hours are Monday through Friday 10 a.m. to 4 p.m. and Saturday, 10 a.m. to 2 p.m. Admission is free to ArtCenter members and \$5 Monday through Friday for nonmembers; Saturdays are free to all.



"Woman with Red Hair" by Laurie Aquera-Arcas-19x16

ABOUT LIGHTHOUSE ARTCENTER
The Lighthouse ArtCenter, a member-supported, nonprofit organization provides visual and performing arts for the community through unique collections, engaging exhibitions and cultural programs, a dynamic School of Art and diverse outreach activities. The Lighthouse ArtCenter Museum is located at 373 Tequesta Drive and the School of Art is located at 395 Seabrook Road in Tequesta, Florida. For information, call (561) 746-3101 or visit www.LighthouseArts.org. ♦



"Diapositive" by Judy Flescher-36x36



"Male Study" by Durga Garcia 40x40



"Escape" by Mehri Danielpour 12.5x14



"Breathless" by Kris Davis 31x41



"Lady in Blue" by Lynn Moran12x16

TABLE OF CONTENTS

2 IWC SCHAFFHAUSEN

4 GOOD HUMOR
By Jean Wells

6 LIGHTHOUSE ART CENTER: GO FIGURE
by Katie Diets

9 PEARLS ON JADE: NEW NOTES FROM ANCIENT INSTRUMENTS

10 MILLENNIA OF CHINESE LEGENDS, BROUGHT TO LIFE THROUGH DANCE
by Ying-Ying Zhang

12 WINTER ANTIQUE SHOW IN NYC

13 DESIGNED TO DAZZLE
by Sara Evans

16 ARTIST RESPOND TO PLACE: EXPLORES THE DYNAMIC LANDSCAPE OF ICELAND THROUGH THE EYES OF TWELVE LEADING CONTEMPORARY ARTISTS
by Sara Evans

18 THE HARID CONSERVATORY
by Gordon Wright

21 LOUISE ERHARD

22 HANDMADE IN FRANCE, IN THE CRADLE OF THE METALLURGIC KNOW-HOW, VALGRINE PUTTERS ARE SHARPENED AS REAL AERODYNAMIC SCULPTURES

24 THE BOOKS OF AUTUMN
by Sara Evans

26 SPIN CERAMICS COMES TO NYC

27 EXQUISITE COLLECTION OF PRINCESS DIANA AT JULIENS AUCTIONS

30 SOCIAL PHOTOS

36 ARTHOUSE 429

38 PAUL BLOCH: METAMORPHOSIS

40 "BEHIND CLOSED DOORS: ART IN THE SPANISH AMERICAN HOME, 1492-1898"

42 C'EST MAGNIFIQUE! ROCHE BOBOIS

44 ULTIMA AND THEIR TRAINERS

46 WEB LINKS TO FLORIDA COUNTIES

50 LIGHT TREK:NANDA VIGO
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PEARLS ON JADE: NEW NOTES FROM ANCIENT INSTRUMENTS

Silk. Bone. Snakeskin. Jade. With their rich adornments, slender necks, and pear-shaped curves, the ancient instruments of China are as full in sound as they are gracious in form.

Consider the pipa, also known as "the king" of Chinese instruments, for example. On a moonlit autumn night during the Tang Dynasty, poet Bai Juyi heard a pipa virtuoso and immortalized her instrument in verse. Caught between the "vehement storming" of its chords and the "whispers so lulling" of its softly plucked strings, Bai compared the notes of the pipa to "pearls large and small" tumbling onto a jade plate.

The erhu, on the other hand, has a more soulful character. With only two strings and a snakeskin head over a hexagonal sound box, it may appear simple, but is actually richly expressive. The Chinese say this bowed instrument is the closest to human voice. It has been "singing" for over 4,000 years. In dynasties past, the erhu's strings would have been made of stranded silk, but in today's noisy world, they've been replaced with steel: a mixture of traditional form and modern innovation.

Innovation and cultural exchange have always been the hallmarks of development of Chinese music. The Silk Road, after all, facilitated not only the trade of goods, but also that of ideas and culture. The development of the beloved pipa is itself a result of such interactions.

Of course, today we are not confined to caravans. The cross-pollination of ideas from East and West has given us a new way to imagine Chinese sound, and there is no better example of this than Shen Yun Symphony Orchestra.

A grand 100-piece ensemble, Shen Yun Symphony Orchestra represents an evolution in classical music. Featuring Chinese soloists wholly integrated into a Western ensemble, the music composed for the orchestra is Chinese, but imbued with a grandeur that was likely unimaginable—and indeed unattainable—in ancient times. Sitting right in front of the conductor you will find the pipa and the erhu. Meanwhile, an exploration of the percussion section reveals all manner of additional treasures, from a tang drum and a singing bowl to



The pipa, an ancient plucked instrument also known as the Chinese lute. Today, it is part of Shen Yun Symphony Orchestra's unique blend of Chinese and Western orchestration.

the tiny pengling bells, just to name a few.

But what's most interesting about the orchestra isn't just which instruments are included—it is what all of the musicians accomplish together. Combining the best of East and West isn't as simple as it may seem. The ancient Greeks split a string into three parts to create their musical ratios. The Chinese did the same with a bone flute. Today, however, the West has moved on to equal temperament tuning, which is different from the tuning systems of China's vast regions. Thus, the musicians of each classical system in the Shen Yun orchestra have to work very closely together to create consonance and beauty.

The results of this close partnership are expanding the world of possibilities in music. For

example, in *Ladies of the Manchu Court*, by composer Junyi Tan, the erhu carries the melody alongside a trumpet. The melody sings in a manner typical of the Manchurian Qing Dynasty and its refined elegance, but the addition of the trumpet imbues it with a greater sense of nobility. Neither the trumpet nor the erhu is the accompaniment; both are playing soli. It's a feat that showcases not only the virtuosity of each soloist, but also their ability to work seamlessly together.

Shen Yun Symphony Orchestra plays the works originally composed for its parent company, Shen Yun Performing Arts, a nonprofit organization based in New York. Today, Shen Yun is offering the finest in classical Chinese dance and music on a global scale, and the orchestra's 2014 tour shines a well-deserved spotlight on the company's musical achievement. Sometimes the orchestra draws inspiration from ancient stories, and the melodies long associated with them. Other times, it whisks the audience on a tour across China, exploring the sounds of horses galloping across the northern plains or idyllic village life in the valleys of southern China.

An evening with Shen Yun Symphony Orchestra is not an ordinary concert experience—it is a soulful exploration of the cultural treasure trove of ancient China through music. It's an opportunity to listen to the pearls of the pipa and the human cry of the erhu. It is a chance to hear a breakthrough in classical music through seamless fusion of East and West.

Shen Yun Symphony Orchestra will perform at New York's Carnegie Hall (Oct. 11), Miami's Roy Thompson Hall (Oct. 25), Sarasota's Van Wezel (Oct. 27), and other venues in North America this fall. For more information, tickets, and samples of the music, visit shenyun.com/symphony.

Shen Yun Symphony Orchestra will perform highlights from its vast repertoire of original works, including *Grand Descent of the Deities*, *Manchurian Grace*, and *The Steadfast Lotus*. The concert will also feature classics from the West by Hector Berlioz, Antonin Dvorák, and Mikhail Glinka, as well as several of the world's top Chinese vocalists. ♦



Shen Yun Male Dancer, 2010.

MILLENNIA OF CHINESE LEGENDS, BROUGHT TO LIFE THROUGH DANCE

Chinese dance was developed and refined over thousands of years. With a vast and independent system of movements, postures, and gestures, it has deep roots in traditional Chinese ideas about beauty and grace. It is also physically demanding, incorporating dramatic flips and tumbling techniques that share a common ancestry with martial arts. One final element is essential to classical Chinese dance—yun, which roughly translates as the spirit of the dance itself.

Yun embodies the expressiveness of the dancer, the feeling he or she conveys through every movement and facial gesture. Many artists consider yun to be the most important dimension of Chinese dance because, ultimately, the dance is a form of communication. Within the vast system of classical Chinese dance, any character can be portrayed: deity or villain, victorious general or shy maiden. This ability to bring such characters to life makes classical Chinese dance the perfect medium for telling stories.

But where can you find classical Chinese dance? At dance schools in Beijing or Shanghai? Perhaps in decades past, but today you need not venture so far afield. Classical Chinese dance is experiencing a global revival, and its new home is in New York. So if you wish to experience the saga of the Chinese people in all its glory, here is some good news. Shen Yun is coming soon to a performance hall near you.

With a name that roughly translates as “the beauty of divine beings dancing,” the New York-based classical Chinese dance and music company Shen Yun Performing Arts inevitably holds itself to a high standard. Bringing together dedicated artists from around the world, Shen Yun’s mission is to spur a renaissance of traditional Chinese civilization. The company exclusively showcases two types of dance: classical Chinese dance, and Chinese ethnic and folk dance, revitalizing the traditions of the Middle Kingdom’s many peoples. And every season, many of Shen Yun’s classical dances are dedicated to telling stories.



Shen Yun Performing Arts, The Great Han Xin, 2010.

In past years, audiences watched in awe as the chariot of the Lord Buddha descended from the skies. They met the ancient heroine Mulan on the battlefield, and journeyed with the Tang Monk and his disciples—Friar Sand, Pigsy, and the marvelous Monkey King—to the western heavens. They watched Wu Song drink far too much wine for anyone about to go toe-to-toe with a man-eating tiger, and they saw the poet Li Bai receive a visit from the fairies of the Moon Palace, if only in his dreams.

Shen Yun’s story-based dances form a thread that links past and present, transporting audiences to bygone dynasties and far-off places. The chronicle of the Chinese people is long and still unfolding. Through classical Chinese dance, it is a story the entire world can witness. ♦



Shen Yun Performing Arts, Yang Zhi and His Saber, 2013. Shen Yun Performing Arts will return to Lincoln Center’s David H. Koch Theater Jan. 10-18. For other cities and US tour schedule: ShenYun.com / 888-974-3698.

By Ying-Ying Zhang

A daughter disguises herself as a son and takes her father’s place at war. A magical monkey, an ogre, and a humanoid pig protect a Buddhist monk as he journeys to the western heavens on a quest for true teachings. A folk hero gets drunk, but then saves a village from a vicious tiger. And the Lord Buddha asks the deities in heaven to come down to China and walk among the people, creating a civilization that would last 5,000 years.

If you were to break Chinese culture into its

building blocks, you would find that it is made up of stories such as these. Some are beautiful fairy tales that draw from China’s vast spiritual culture. Others are moral parables interwoven with history itself. From the time the goddess Nü Wa created the Chinese people from spirit and clay, they have been singing of the exploits of heaven, earth, and humankind.

According to one legend, the four-eyed Cang Jie discovered words hidden in the patterns of a tortoise shell, inventing the first Chinese script.

From this beginning, a rich catalogue of writings was born, ranging from timeless poetry to dynastic records to Taoist parables and classic novels.

To unlock the treasures of Chinese civilization, understanding the language is key, which, of course, can present something of a challenge for most of the world. Fortunately, though, there is one language that anyone can understand, although it is entirely unspoken—the language of classical Chinese dance.

Much like China’s written language, classical



Shen Yun Performing Arts, Ancient Elegance, 2013.



Shen Yun Performing Arts, The Great Han Xin, 2010.



Shen Yun Performing Arts, Michelle Ren in Guyun, 2010.



Shen Yun Performing Arts, My Beloved Yi Village, 2011.



WINTER ANTIQUES SHOW

A BENEFIT FOR EAST SIDE HOUSE SETTLEMENT

January 23 - February 1, 2015

Park Avenue Armory, 67th Street and Park Avenue, New York City

The Winter Antiques Show celebrates its 61st year as America's most distinguished antiques show, featuring exceptional objects exhibited by 73 specialists in American, English, European, and Asian fine and decorative arts from antiquity through the 1960s, all vetted for authenticity. The Presenting Sponsor is Chubb Personal Insurance.

LOAN EXHIBITION: The 2015 loan exhibition, Ahead of the Curve: The Newark Museum 1909-2015, <http://www.newarkmuseum.org>, will feature highlights from the Newark Museum's impressive collection of Ancient, as well as American, Asian, African and Native American objects. All net proceeds from the Show benefit East Side House Settlement (ESHS), which provides access to quality education and technology training as gateways out



Lamba Akotofahan (Shawl). Malagasy artist. Madagascar, late 19th century. Silk and linen. 84 in. x 62 in.



Gau Zur-gyad (Necklace). Tibet, 1875-1950. Gold, pearls, turquoise, coral precious and semi-precious stones. 13 in.

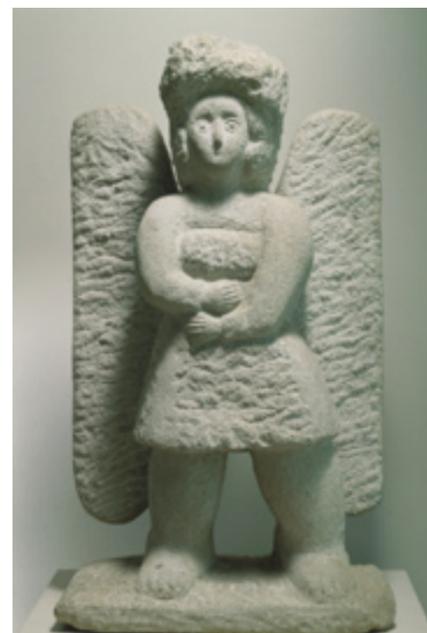
of poverty to students in the South Bronx, one of the nation's poorest congressional districts. ESHS's goal is to help motivated students graduate from high school, enroll in college, and build the skills necessary to secure good jobs. ♦



The 2014 Opening Night Party



Pomegranate shaped vessel. Egypt, 12th century BCE. Core-formed glass. 3 in. x 3 in.



Angel. William Edmondson (1874-1951). American, 1932-1938. Carved stone. 25 x 13 4/5 in. x 16 3/5 in.

DESIGNED TO DAZZLE

The 2014-15 Season at the Metropolitan Opera is filled with treasures old and new.

by Sara Evans

Opera lovers around the globe held their collective breath this past summer when negotiations between labor and management at the Metropolitan Opera in New York seemed to be going south. The notion of no opera season in New York was hard to swallow, actually a bleak prospect. But intelligent concessions by both sides led to successful contracts—and the season was on.

And what a spectacular season it promises to be. Exciting new productions include Mozart's Marriage of Figaro, with Maestro James Levine. Set in an 18th century manor house in Seville during the 1930's, this version is fresh and new. Figaro is sung by bass-baritone Ildar Abdrazakov while the lovely Marlis Petersen sings Susanna, the bride.

The controversial Death of Klinghoffer by John Adams will be conducted by David Robertson and sung by Michaela Martens as Marilyn Klinghoffer and Alan Opie as Leon.

The New York winter will be lit up by a new, English-language production of Lehar's Merry Widow, sung by the luminous Renee Fleming and later in the season by the wonderful Susan Graham. This production is choreographed by Broadway's Susan Stroman and features the lovely Kelli O'Hara, another Broadway luminary.

A new double bill of *Iolanta* and *Bluebeard's Castle* imaginatively pairs two shorter operas by Tchaikovsky and Bartok in a co-production of the Met and the Polish National Opera. These productions combine a magical fairy tale with an erotic thriller, and feature Anna Nebreko and Piotr Beczala.

Another new production, Rossini's *La Donna del Lago*, the Lady of the Lake, set in the Scottish

highlands during the middle ages, is a fresh take on a bel canto masterpiece. The role of Elena will be sung by Joyce DiDonato and Giacomo will be sung by the brilliant Juan Diego Florez.

Finally, the season will be rounded out by an old favorite, Cav and Pag, Cavalleria Rusticana and Pagliacci. The classically tragic pairing is a new production updated by Sir David McVicar. Eva-Marie Westbrook and Patricia Racette will sing the ill-fated heroines of each opera.

Of course, the Met would not be the Met without classic productions from the repertory. These include everyone's favorite Zeffirelli production of *La Boheme* and Verdi's *Macbeth* with Anna Netrebko singing *Lady Macbeth* and Joseph Calleja as *Macduff*.

Richard Eyre's production of *Carmen*, set in the

Scottish

highlands during the middle ages, is a fresh take on a bel canto masterpiece.



1930's has become a stock favorite in the repertory and will be sung by the spectacular Jonas Kaufmann. Julie Taymor's *Magic Flute*, filled with aerial tours de force, gorgeous puppets and special effects, will make repeat performances. Other favorites of the repertory include *Aida*, the *Barber of Seville*, *Lady Macbeth of Mtensk* and Willy Decker's *La Traviata*. Lovers of Wagner are

holding their breath for *Die Meistersinger*, conducted by everyone's favorite, James Levine. The English-language *Hansel and Gretel*, which delights children and adults alike, will be presented over the holidays and conducted by Sir Andrew Davis. Other favorites from the repertory include *The Tales of Hoffmann*, Don Giovanni, *Manon and Lucia di Lammermore*. Verdi's operas *Ermani*, *Don Carlo* and *Un Ballo in Maschera* will also be sung this season, as will Stravinsky's only full-length opera, *The Rake's Progress*.

We definitely dodged a bullet this season—it almost didn't happen. But the Met is up and running, and filled with productions and superstars familiar and new. Live from the Met HD productions are playing to delighted audiences in New York City—and through the miracles of modern technology, in theaters around the globe. How lucky can we get? ♦

Richard Eyre's production of *Carmen*, set in the

Scottish

highlands during the middle ages, is a fresh take on a bel canto masterpiece.



GALLERY BIBA

MODERN & CONTEMPORARY ART

Gallery Biba opened its doors at 224 A Worth Avenue in November of 2006. The realization of a vision by the gallery's principal, Biba St. Croix, Gallery Biba is proud to feature constantly rotating selections by the finest Modern and Contemporary masters. Mrs. St. Croix has more than 20 years of gallery experience, and has concentrated her expertise to bring together offerings by some of the most important and sought-after artists from around the world.

Throughout the Gallery can be seen exquisite paintings, sculptures and works on paper by artists such as Pablo Picasso, Jim Dine, Andy Warhol, Robert St. Croix, Robert Rauschenberg, Francesco Capello, Elizabeth Murray, Dan Flavin, Jean Dubuffet, Victor Rodriguez, and numerous others.

The Gallery's exterior space, a serene enclosed garden, is complemented by a variety of sculptures, both abstract and representational.

Gallery Biba welcomes seasoned connoisseurs and beginning collectors alike. Business hours are Monday through Saturday, from 10:00 a.m. to 6:00 p.m. (Summer Hours: Tuesday through Saturday, 10:30 a.m. – 5:00 p.m.) Appointments are not required. ♦

224A WORTH AVENUE PALM BEACH, FLORIDA 33480 TEL: 561.651.1371

- | | | | |
|--------------------|------------------------|---------------------|---------------------|
| Peter Anton | Jean Dubuffet | Mathias Köster | James Sagui |
| Jeff Bark | Liu Fenghua | Peter Maier | Salustiano (b.1965) |
| Bill Beckley | Carole Feuerman | Salvatore Mammoliti | Peter Sarkisian |
| Fernando Bermejo | Dan Flavin | René Magritte | Regine Schumann |
| Adolfo G. Bigioni | Warner Friedman | Veronica Marrocco | Barbara Segal |
| Peter Blake | Daniel & Geo Fuchs | Henry Matisse | Jonathan Seliger |
| Emily Brock | Romero Fudyma | Heidi McFall | Jonathan Stein |
| Alexander Calder | Titti Garelli | Harding Meyer | Gavin Turk |
| Francesco Capello | Hubertus Von Der Goltz | Andrei Molodkin | Federico Uribe |
| Jorge Cardelli | Qu Guangci | Elizabeth Murray | Willy Verginer |
| Felipe Castañeda | Reuben Hale | Ioana Nemes | Andy Warhol |
| Marc Chagall | Jan Hendrix | Julian Opie | Tom Wesselmann |
| Dale Chihuly | Martin C. Herbst | Mirko Ostojja | Lee Gil Woo |
| Robert St. Croix | Jo Hormuth | Pablo Picasso | Beverly Zimmer |
| Natasza Czajkowski | Ana Mercedes Hoyos | Angel Ramirez Vapor | |
| Zhang Dali | Patrick Hughes | Robert Rauschenberg | |
| Yury Darashkevich | Walter Jervolino | Victor Rodriguez | |
| Jim Dine | Kay Kaul | Claudia Rogge | |



ARTISTS RESPOND TO PLACE EXPLORES THE DYNAMIC LANDSCAPE OF ICELAND THROUGH THE EYES OF TWELVE LEADING CONTEMPORARY ARTISTS

Featuring contemporary painting, photography, sculpture, installation, and video from artists Olafur Eliasson, Egill Sæbjörnsson, and Katrín Sigurðardóttir, among others

by Sara Evans

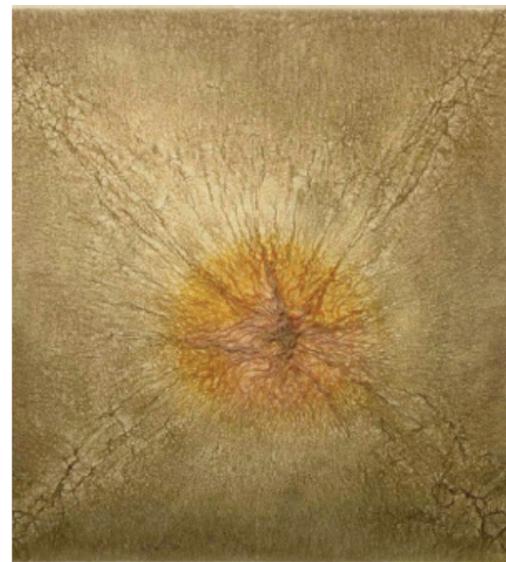
Iceland is an extraordinary country, a beautiful land of newborn islands, rough mountains, sweeping glaciers, erupting volcanoes, deep fjords and hissing geysers. It is a land of long, dark winters and sunlit summer nights. Settled in the ninth century by intrepid Norsemen, Iceland boasts an ancient democracy, a long practice of gender equality, one of the most genetically homogeneous populations on the planet, and a great tradition of artistic creativity.

From October 10 through January 10, Scandinavia House in New York City, the Nordic Center in America and home of the august American Scandinavian Foundation, is hosting a visionary, multimedia exhibition celebrating this unique country and its talented artistic community.

Iceland: Artists Respond to Place focuses on the rich and complex relationship of contemporary Icelandic artists to the singular geography of their country—one of the most geologically dynamic



Einar Falur Ingólfsson, *By Lake dingvellir*, from the series *Skjol/Shelters*, 2012
C-print, 30 x 40 in. (76 x 102 cm) Courtesy of the artist © Einar Falur Ingólfsson



Guðrún Einarsdóttir, *Untitled (Efnislandslag/Material Landscape)*, 2011, Oil on canvas, 47 x 47 in. (120 x 120 cm) Listasafn Reykjavíkur/Reykjavík Art Museum © Guðrún Einarsdóttir

places on earth. The exhibition features 12 of Iceland's leading contemporary artists whose 22 works cover a broad range of formal approaches and mediums, including painting, photography, sculpture, site-specific wall drawings, and video installations.

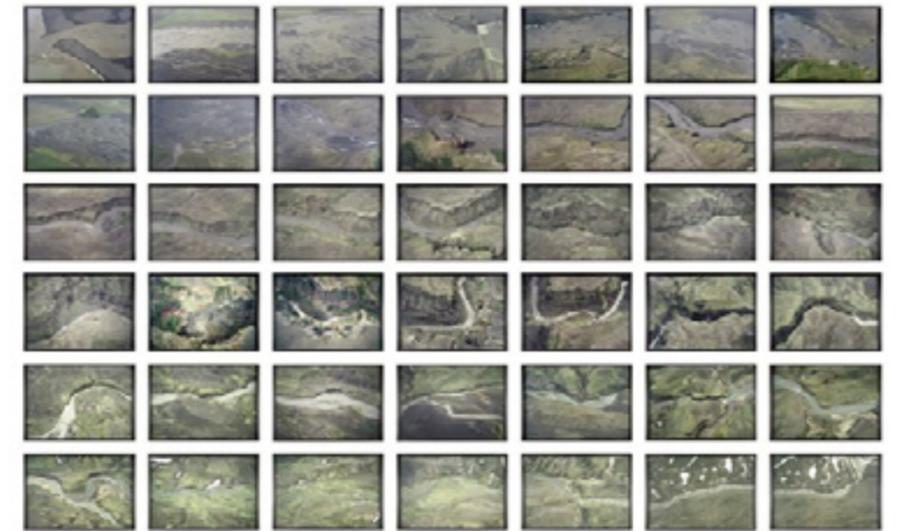
Like all the country's independent and intrepid inhabitants, Icelandic artists are attuned to perpetual environmental flux, to physical changes in the land brought about by shifting geologic plates and volcanic eruptions, as well as the alternating rhythms of summer's unending daylight and winter's

unsparing darkness. Icelanders have a heightened awareness of their environment as a dynamic, living entity—their country is a place of extremes and dualities. With its intense contrasts, the austere, beguiling landscape of Iceland functions as both inspiration and material for many Icelandic artists.

This exhibit features the work of Birgir Andrésson, Guðrún Einarsdóttir, Olafur Eliasson, Georg Guðni Hauksson, Einar Falur Ingólfsson, Guðjón Ketilsson, Eggert Pétursson, Ragna Róbertsdóttir, Rúrí, Egill Sæbjörnsson, Katrín Sigurðardóttir, and Þórdís Alda Sigurðardóttir. Curated by Pari Stave of the Katonah Museum of Art in Westchester, New York, this exhibition celebrates not only the country's unique climate, geology and atmosphere. It also demonstrates the ways in which each featured artist responds to the unique qualities of their country in his or her own way, leading to a composite impression of a country like no other.

Many of the works explore the intense contrasts of the land. The 22 works on view address not only the concrete, physical features of Iceland, but also the conceptual realms of history, memory, myth, and imagination as they relate to the country's unique environment. With its fiery volcanoes, glacial ice caps, its scattered farms and broad meadows, its islands, indented coastlines and immense waterfalls, the austere beauty of Iceland offers itself up in these works of artists whose sense of place is both deeply rooted and impressively powerful. This is an exhibit that both intrigues and illuminates, an exhibit not to be missed. ♦

(For further information about the exhibit and the many programs that accompany it, check out www.scandinaviahouse.org.)



Olafur Eliasson *The Aerial River Series*, 2000, Forty-two framed chromogenic prints, Ed. 5/6 110 x 186 overall (279.5 x 472.5 cm) Private Collection, New York © Olafur Eliasson Photo: Ben Blackwell



Katrín Sigurðardóttir *Haul IV*, 2004 Plywood, polystyrene, vatican stone, landscaping materials, hardware, transit labels Closed create: 14 x 13 x 9 in. (35 x 33 x 23 cm) Private Collection, New York © Katrín Sigurðardóttir



Egill Sæbjörnsson, *Pleasure Stones*, 2008 Installation: lava stones, pedestal, single-channel video projection, sound Dimensions variable Private Collection, Düsseldorf, Germany © Egill Sæbjörnsson



Eggert Pétursson, *Untitled*, 2013-14 Oil on canvas, 63 x 118 in. (160 x 300 cm) Courtesy of the artist and i8 Gallery, Reykjavík © Eggert Pétursson



Þórdís Alda Sigurðardóttir, *Naglasupa/Nail Soup*, 2003 Silk threads, nails, oil paint, wire, glue, and aluminum pot 11 2/5 x 28 x 19 2/3 in. (29 x 71 x 50 cm) Collection of Ambassador Charles A. and Monika Heimbold © Þórdís Alda Sigurðardóttir



THE HARID CONSERVATORY

America's tuition-free professional training school for gifted young dancers in Boca Raton, Florida

by Gordon Wright

"Dance has always been my first love," he said.

To this day, I regret not asking why. Given its source, that simple statement remains highly significant. The source was Fred Lieberman, founder and benefactor of The HARID Conservatory. Unfortunately, I remain stumped as to how or why dance became Fred's first love. And, I can no longer ask him; he passed away in 2008.

In 1987, while a resident of Boca Raton, Florida, Lieberman made the bold decision to establish a new performing-arts conservatory. Being a native of Philadelphia, he was familiar with the renowned Curtis Institute of Music. Impressed by that institution's history and mission, he chose it as a model for his new school. Admission would be highly selective and based solely on talent. And, like Curtis, the school would be tuition free for all students. Fred recognized and accepted that such an undertaking would require an enormous financial commitment on his part.

Jump ahead twenty-five years:

In May 2013, The HARID Conservatory celebrated its twenty-fifth anniversary with a special series of performances at the Countess de Hoernle Theater in Boca Raton.

The performances included a selection of ballets from the classical repertoire showcasing the school's graduating class, plus the premier of a new contemporary ballet created by Montreal-based choreographer, Mark Godden. HARID has enjoyed a remarkable, twenty-year partnership with Godden. He has created eighteen original works for the school, beginning with Sarabande in 1992.

A number of HARID alumni appeared as guest artists in the anniversary performances as well. Joffrey Ballet dancers Matthew Adamczyk (HARID

Class of 2003) and Mahallia Ward (Class of 2011) performed together, as did Royal Winnipeg Ballet principal dancer Amanda Green (Class of 2003) and her partner Tristan Dobrowney.

These accomplished artists are just a few of HARID's notable alumni. Others include Amy Fote (Class of 1990), a celebrated principal dancer with Milwaukee Ballet and Houston Ballet; and 1998 graduates Katherine Lawrence, principal dancer with Ballet West, and Meredith Webster, a former leading dancer and now ballet master with Alonzo King's LINES Ballet. In fact, hundreds of dancers have graduated from the school, and—over the years—more than eighty professional dance companies across the United States and in Canada, England, Europe, South America, and Asia have employed them.



Matthew Adamczyk and Amanda Green

Success came early at HARID.

The first students were enrolled in 1988. Jeannot B. Cerrone, a former company manager for both the Harkness Ballet and the Houston Ballet had been appointed managing director of dance. Anne and Nicholas Polajenko were hired as the first ballet instructors.

At that time, the school's facilities were only architectural renderings, so spare classrooms were rented and converted into dance studios at the College of Boca Raton (now Lynn University). The dancers were housed in a nearby hotel and bussed to and from classes. Perhaps the most notable student from that inaugural year was Elizabeth Gaither, who went on to enjoy a successful career with American Ballet Theatre and then The



Washington Ballet.

It was a tiny, young Brazilian student, however, who first put HARID on the map. Pollyana Ribeiro was admitted in the fall of 1989 and began studying under Marjorie Tallchief and Tina Santos-Wahl, who had replaced the Polajenkos as faculty members. Pollyana was a gifted dancer and she progressed quickly. In 1991, HARID sponsored her participation in the Helsinki International Ballet Competition, a prestigious event held in Finland. When Pollyanna

was awarded the gold medal in the junior women's category, everyone suddenly wanted to know about The HARID Conservatory. Pollyana later became a principal dancer with Boston Ballet. She is currently a faculty member at the school of Pittsburgh Ballet Theatre.

Others soon followed. While enrolled at HARID in 1992, Havana-born Riolama Lorenzo received a Princess Grace Award. She then moved to New York City to spend time at School of American Ballet before joining the New York City Ballet. Riolama recently retired after a celebrated career as principal dancer with the Pennsylvania Ballet.

The school's facilities, built on a picturesque, five-acre campus, were completed in 1991. The new dance studios, administrative offices, and student residence hall were spacious and well equipped. There were few excuses for not accomplishing more good work.

In January, 1992, I became HARID's new director of dance. (Sadly, Jeannot Cerrone had passed away from illness the previous spring.) I moved my family to South Florida from Winnipeg, Manitoba, where I had been working at the Royal Winnipeg Ballet—first as a dancer, and then as a teacher and administrator—for many years.

Not long after joining HARID, I received a videotape of a young female dancer from Brazil. The girl hoped to be admitted to HARID, but I was not sufficiently impressed. What did catch my eye, however, was a young man seen partnering the girl in several of the videotaped exercises. I discretely contacted the students' teacher in Brazil and learned that the boy's name was Marcelo Gomes. At the time, he was only twelve years old and too young for our school.

A year later, Gomes arrived in Boca Raton and



A young Marcelo Gomes with classmate Sara Webb at HARID in 1994. Steven Caras photo ©

began his studies at HARID. Three years later, he had completed the curriculum. Marcelo had expressed interest in the Prix de Lausanne international ballet competition in Switzerland, so plans were made for him to participate. His talent

was quickly acknowledged at the Prix and he was awarded the Hope Prize, plus a scholarship to spend a year at the Paris Opera Ballet School. Afterward, he joined American Ballet Theatre and quickly made his mark on the company. Today, Gomes is one of the world's most-acclaimed male dancers.

In 1997, an extraordinary young dancer from South Carolina, Lyn Tally, followed in Gomes' footsteps to the Prix de Lausanne. There, she received the Professional Prize. (She had been awarded a Princess Grace Award the year before.) Lyn became a soloist with Boston Ballet.

Sara Webb graduated from HARID around the same time, as did James Sofranko and Helen Hansen. Webb joined the Houston Ballet where she continues to perform as a principal dancer. Sofranko and Hansen chose to earn degrees from The Juilliard School before entering the field. Jim is now a soloist with San Francisco Ballet; Helen has enjoyed a wonderful career as a modern dancer with the Buglisi Dance Company in New York City.

Fred Lieberman was adamantly opposed to being recognized for his philanthropic deeds. During the two decades he all-but-single-handedly funded The HARID Conservatory, only a handful of people knew what he was up to. Lieberman had asked a trio of trusted attorneys—James Hankins, Arthur Redgrave, and Paul Rugo—to help him establish the school and act as its trustees. From the beginning, he set for them a hard and fast rule: he was to remain anonymous. As a result, Fred was carefully referred to simply as "the Donor".

Fred's identity was always an intriguing mystery to the staff, faculty, and students. He seldom set foot on the campus and, when he did, he took great care to hide his identity. (His code name amongst the trustees and senior management became "Mr. Lemon".) One year, the dance students convinced themselves that the fellow who trimmed the campus lawn each week on a riding mower was, in fact, the Donor. They were impressed by his sneaky method of keeping an eye on things!

Fred was, in fact, quite a character. And, he had an impish sense of humor. Once, following a particularly engaging HARID performance, a letter arrived at the student residence hall. It praised and thanked the dancers for their wonderful work and was signed, "The Shadow".

For someone who gave so much to the young artists fortunate enough to be admitted to HARID, Fred's desire for anonymity was noble and selfless. At times, however, it was painful and lonely as well.

In 2000, Fred's long-time partner, Carol Russo, unexpectedly passed away after developing complications following surgery. The thought that he might outlive Carol had simply never occurred to him. The man was devastated by her death.

In an effort to acknowledge Carol in some meaningful way, HARID's trustees decided to name the school's student residence hall in her honor and memory. A special ceremony was planned and everyone gathered in front of the residence to



dedicate the building. A speech was given, the new lettering above the entryway was unveiled, and everyone applauded. No one noticed the lone, sad individual observing the ceremony from a bench at the far end of the campus courtyard. He was gone before anyone stood and turned around.

Over the years, aspiring young dancers have been attracted to HARID from around the world. Students have enrolled from all regions of the United States, and from Brazil, Canada, China, Ecuador, England, Italy, Japan, Latvia, Mexico, New Zealand, Paraguay, Philippines, and Ukraine. The place has become a mini United Nations of Dance!

The list of alumni who have distinguished themselves goes on: Bridgett Zehr, from Sarasota, Florida, graduated in 2002 and then joined Houston Ballet. She later became a principal dancer with the National Ballet of Canada before signing on with the English National Ballet where she is also a principal. Ashley Laracey (Class of 2001) was recently promoted to soloist at the New York City Ballet. Megan Gray, a 2004 graduate, danced with Boston Ballet before crossing the Atlantic to become a soloist with The Dutch National Ballet in Amsterdam.

Dancers may be born with talent, but it takes great teachers to develop the strength, technique, discipline, and culture necessary to transform talent into classical ballet. The HARID Conservatory's achievements, to a great extent, are due to the expertise its faculty—especially ballet instructors



2012 graduates Amanda Dos Santos and Cavan Conley performing in HARID's production of Le Corsaire. Alex Srb photo ©

Victoria Schneider, Svetlana Osiyeva, and Meelis Pakri. By employing real expertise gained through years of pedagogical study, and stubbornly

LOUISE ERHARD



Raymonda, - Alex Srb photo ©



Raymonda - Alex Srb photo ©

maintaining high standards and expectations, HARID's faculty consistently produces dancers who achieve success in an intensely competitive global job market.

Further examples of such success include Isabella Boylston (2005), principal with American Ballet Theatre, and Isadora Loyola (2007) who also dances at ABT. And, some recent graduates worth keeping an eye on are Amanda Dos Santos (2012) at Joffrey Ballet, Alexandre Barros (2011) at Atlanta Ballet, Sun Jia (2011) at Dresden Ballet in Germany, and Cavan Conley (2012) at Tulsa Ballet.

Fred Lieberman left us in 2008. He is missed, but he will never be forgotten. The gift he gave HARID's students and the dance world is immeasurable. What value can one attach to hundreds of artistically rewarding careers? Or thousands of inspiring performances delivered on numerous continents around the world? Fred made these remarkable things possible and he continues

to do so.

In addition to funding the school's operation for two decades, Fred established an endowment fund that he hoped would sustain HARID in perpetuity. Toward the end of his life, he seemed anxious to fulfill this commitment, as if he somehow knew his time was limited. He came close. While the sum of his personal contributions is staggering, HARID will need to secure its future by raising additional funds in the years ahead.

I will likely never know why dance was Fred Lieberman's first love. But, I have learned the answer to another secret he held dear for twenty years: why he called the wonderful school he founded "HARID". And, having known Fred, the answer makes simple and perfect sense. He named it in honor of Harry and Ida, his beloved parents.

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HARID'S production of 'The Nutcracker' Alex Srb photo ©

Our Lives are never ending Journeys of personal growth and self excavation's. While exploring my own I wish to provoke the same fondness for it I hold and of the positive sensations and memories it creates and with the nostalgia it brings. I hope to explore a more optimistic approach and wonderment towards Life. Visual depictions of the Human condition and our everyday triumphs and tribulations. Growing up in the home of an Antique Dealer I was taught to appreciate and give new value to old discarded things. There are so many beautiful vintage Images out there and I love pulling from them to create my own. I do not work digitally, everything I do is by Hand and while referencing personal experiences I will tangibly reassemble imagery from found and collected vintage magazines into new collages to create a visual diary, for all of us to divulge.

This body of work explores the dynamic of Louise's interpersonal relationships and the ways in which her ego and misperceptions have affected a variety of relationships from her past. Her creation of space and place is executed through collage. Beginning with a clean board, Louise layers mixed media from everyday publications—cut and pasted from posed advertising imagery and the discarded decorative elements from our collective pasts. Her use and manipulation of common imagery of architectural elements is intended to create visual representations of the everyday struggle with one's ego and the desire to rise above it. ♦



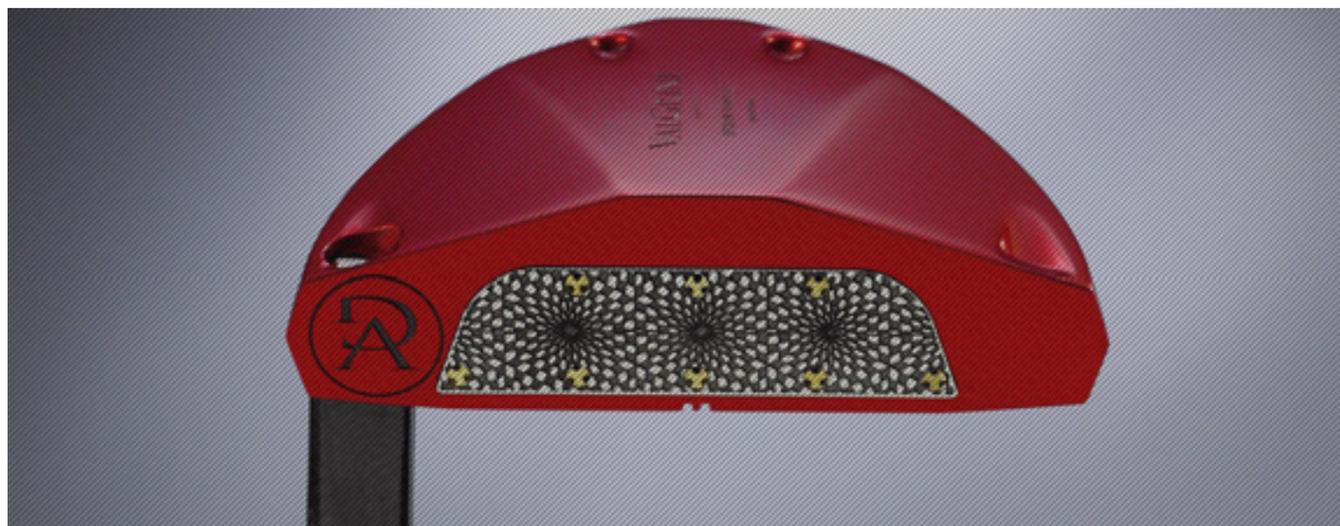
cultivating vs collecting II, hand made paper collage on bristol board , 2013, 14 x 17 inches



cultivating vs collecting I, hand made paper collage on bristol board , 2013, 14 x 17 inches

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THE BOOKS OF AUTUMN

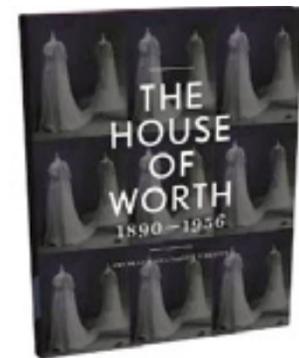
So many beautiful books, so little time—here is our pick of the most fascinating publications of the season.

by Sara Evans



Every Hour of the Light: The Paintings of Mary Sipp Green (The Artist Book Foundation: Essay by Beth Venn, forward by Louis Zona, Phd. \$85).

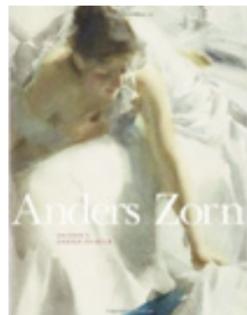
American landscape painter Mary Sipp Green, based in the Berkshire Hills of Massachusetts, is superlative in her ability to pull in the viewer and transfer the accompanying emotions in her atmospheric landscapes and seascapes. The intensely saturated colors in her works evoke an immediate sense of place and a window to an intimate tableau. Sipp Green achieves a serene, ethereal quality in her paintings: marshes, barns, meadows, rivers, and the occasional cityscape



The House of Worth 1825-1895 by Amy de la Haye and Valerie D. Mendes (Abrams/V&A: \$55). Legendary British-born designer Charles Frederick

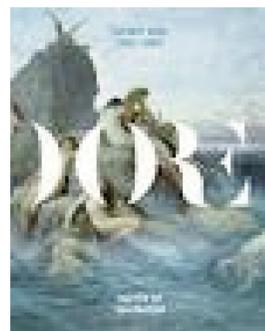
Worth (1825–1895), built his fashion house into an empire during the last quarter of the 19th century—the first business of its kind with global reach. His company, through his heirs, endured until 1956, when his great-grandson retired. Profusely illustrated, this astonishing book explores Worth's success in the realm of haute couture after 1890. Hundreds of photographs selected from the V&A's unique archive of more than 7,000 official house records capture the Worth style and offer valuable insights into the daily routine at Maison Worth in Paris. Images and text tell the story of these

creations, providing historical context and describing Worth's international clientele of elegant women of wealth and power.



Anders Zorn by Johan Cederlund, Hans Hendrik Brummer, Per Hedstrom and James A. Ganz, Contribution by The Fine Arts Museum of San Francisco: (Skira Rizzoli \$55). Accompanying a major retrospective

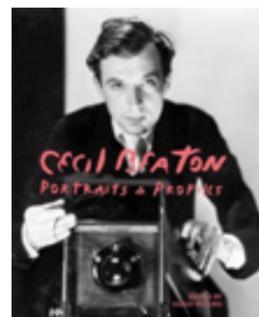
of Anders Zorn's work, this is the first volume in English to explore the Swedish Impressionist's entire career in depth. Anders Zorn (1860–1920) is one of Sweden's most accomplished and beloved artists. Renowned for his light, expressive watercolors, he attained mastery of the genre at an early age and later applied his techniques to oil painting. Zorn is often compared with the artists John Singer Sargent and Joaquín Sorolla y Bastida, contemporaries who also were known for their portraits of high-society figures. He became a favorite portrait artist among wealthy American collectors, bankers, and industrialists who sat for him, including art collector Isabella Stewart Gardner and three U.S. presidents



Doré: Master of Imagination by Philippe Kaenel, Paul Lang and Edouard Papet (Flammarion: \$60). Gustave Doré is without doubt one of the most prodigious artists of the 19th century. This survey accompanied an exhibit at the Musée D'Orsay in Paris. At barely fifteen years of age he began a career as a caricaturist and then

professional illustrator – which brought him international fame – before embracing all areas of creativity: drawing, painting, watercolor, engraving and sculpture.

Doré also applied his immense talent to different genres, from satire to history painting, delivering in turn, enormous canvases and more intimate paintings, flamboyant watercolors, virtuoso washes, incisive pen and ink drawings, engravings, fanciful illustrations, as well as Baroque, humorous, monumental and enigmatic sculptures.



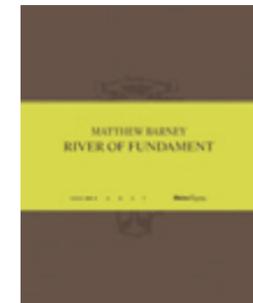
Cecil Beaton: Portraits and Profiles Edited by Hugo Vickers (Frances Lincoln: \$45). The iconic photographer, diarist, stage and costume designer was one of the most celebrated figures of his time. This

beautiful new book combines photos and writings about some of the most important subjects: Elizabeth Taylor, Princess Grace, Audrey Hepburn, Coco Chanel, Greta Garbo, Dali, Picasso and countless others. This book is a must have for lovers of portrait photography and the spirit of the 20th century.



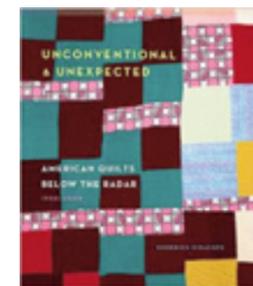
Flora by Nick Knight, text by Sandra Knapp (Schirmer/Mosel: \$49.95). Obsessed by the pressed flowers in the herbarium of the Natural History Museum in London, photographer Nick Knight spent three and a half years photographing examples. This resulting large-format volume

represents a perfect marriage of art and nature, a must for lovers of plants.



Matthew Barney: River of Fundament by Okwui Enwezor, Contribution by Homi K. Bhabha, Hilton Als, Diedrich Diederichsen and David Walsh (Skira Rizzoli: \$95). On the occasion of a major exhibition, performance, and film

premiere, this book considers Matthew Barney's epic seven-year project, an odyssey of death and its mythologies. This long-awaited volume documents the full breadth of this ambitious new project, the first major series by the artist since the legendary Cremaster cycle. River of Fundament is directly inspired by Norman Mailer's Egyptian novel Ancient Evenings, his infamous classic that chronicled the passage of a narrative through the stations of death and reincarnation.



Unconventional and Unexpected: American Quilts below the Radar 1950-2000 by Roderick Kiracofe (Abrams: \$50). This expert focuses on quilts created during the second great quilt revival of the 20th century. These are not your grannie's patchworks, but rather a quirky, graphic and refreshingly modern look at the art quilt as an important medium of contemporary expression.



Yves Saint Laurent: Icons of Fashion Design text by Marguerite Duras (Schirmer/Mosel: \$39.95). This book documents 40 years of extraordinary design by one of the great fashion icons of the 20th century. Photographs by such luminaries as Avedon, Horst,

Bailey, Newton and Penn demonstrate the profound effect YSL had on the culture of his time.



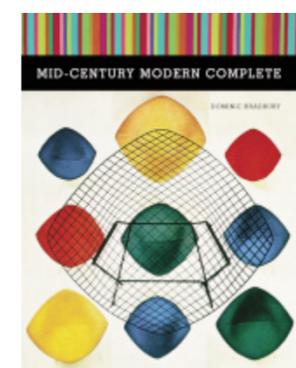
Still Moving by Danny Clinch (Abrams: \$50). Danny Clinch is one of rock and roll's most prolific photographers, as well as a three-time Grammy-nominated music video and concert film director. He has

documented the popular music scene, photographing a wide range of artists from Johnny Cash and Tupac Shakur to Björk and Dave Matthews. His photos have appeared on hundreds of album covers, as well as in Vanity Fair, Spin, Rolling Stone, and the New Yorker. This lavish monograph chronicles Danny Clinch's illustrious career with more than 200 photographs of some of the most important musicians of all time. With images ranging from backstage shots at the Grammys to intimate candids, this book is the ultimate gift for music lovers.



The Noble Houses of Scotland by Charles Wemyss (Prestel: \$65). Illustrated with more than 200 photographs, drawings and plans, this book guides

the reader through the singular features of Scottish noble homes: the stately setting, the balanced facade, the formal appointments and fashionable furnishings, explaining how each was achieved. Architectural historian Charles Wemyss investigates the aspirations of the Scottish nobility and explores the underlying reasons for such a multitude of castles: Scotland's close cultural relationship with France and northern Europe, the military origins of the nobility and the vital role of the Scottish Treasury. The book also profiles the country's leading architects: William Bruce, James Smith, William Adam and his celebrated sons, John, Robert, and James. Engaging and informative, this book brings a fresh dimension to the study of Scotland's country houses in the context of the country's economic, political, and social history.



Mid-Century Modern by Dominic Bradbury (Abrams: \$125). The definitive guide to the hottest design trend of our era. This volume is the single best source for anyone

interested in exploring and experiencing Mid-Century Modern, the international design movement that still influences homes and lifestyles from Palm Springs to Long Island and from Japan to Scandinavia. It is divided into three main sections: "Media and Masters" profiles key creators, including Charles and Ray Eames, George Nakashima, Jean Prouvé, and Eero Saarinen; "Houses and Interiors" presents 20 seminal and complete Mid-Century Modern homes and their furnishings, including buildings by Philip Johnson, Mies van der Rohe, Alvar Aalto, and Marcel Breuer; and an alphabetical dictionary of people, terms, and places is a comprehensive reference to the movement. The informed and accessible texts are illustrated with more than 1,000 images that bring together classics and rarities, mass-produced items and unusual objets d'art.



Killer Heels by Lisa Small, Stefano Tonchi and Caroline Weber (DelMonico Books: \$55). Killer Heels explores the rich cultural history of the high heel and its relation to power, fantasy, sexuality, and identity. More than 160

spectacular contemporary and historical shoe designs—from sixteenth-century Venetian platforms to twenty-first-century Christian Louboutins—play with the cultural and artistic possibilities of the high heel, use innovative or unexpected materials, and push the limits of functionality and beauty. Complementing the shoes are stills, sketches, and artist statements for six films specially commissioned for the exhibition from Ghada Amer and Reza Farkhondeh, Zach Gold, Steven Klein, Nick Knight, Marilyn Minter, and Rashaad Newsome that explore a range of provocative themes and demonstrate the power of the high heel in the collective imagination. This book explores such aspects of high heels as inspiration and design process, and their cultural significance. This collection of killer heels is filled with stunning photos and fashion lore. ♦

SPIN CERAMICS

Beloved Chinese Brand
Marries Ancient Chinese Craft
with Modern Design



Lotus Bowls Set



Wutong Leaf Dishes.

Spin Ceramics, the widely coveted and collected Chinese tabletop brand, is bringing its impeccably crafted modern wares to the United States with a new store in New York City's SoHo district.

Using Chinese production methods dating back to the Yuan Dynasty (1271-1368), Spin creates ceramic objects that are at once artful and memorable, breathing new life into storied practices from China's Jingdezhen region to create elegant and functional products that range from whimsical vases and sake sets to plates and decorative trays.



Exploded Pillar Vase Set

Spin Ceramics Managing Partner Clay Cunningham explains, "As a collector and longtime follower of the brand myself, I am thrilled to share Spin with a new audience. Spin's products show the power of craftsmanship, using centuries-old Chinese techniques to translate the very lyrical artistic visions of its designers into beautiful, functional objects. This form of art makes the user take time and appreciate the experience. Food tastes better off a handmade plate, plain and simple."

Spin was founded in China in 2002, merging the

historic Jingdezhen region's heritage as the Capital of Porcelain with a modern design aesthetic and lifestyle. Jingdezhen's rich history stretches back to 1350 AD, when it rose to become the center of the world's porcelain during the Ming Dynasty (1368-1644). The porcelain from this region is known for its immense reserve of the world's finest quality kaolin clay as well as porcelain stone, which together produce the most flawless and durable porcelain. Spin is dedicated to producing its ceramics in Jingdezhen, a testament to the company's commitment to finely crafted quality and perfect technique. Eight designers based in the Shanghai design studio conceive Spin's array of collections through a variety of methods such as drawing, digital modeling, throwing on a pottery wheel, or hand molding clay. The designs are perfected and then passed on to one of Spin's Jingdezhen-based master artisans who create the pieces over the course of many months.

Cunningham elaborates, "The most important characteristic of Spin is the human element. From the beginning stages of design to the throwing, molding, and hand-building of raw earth into elegant objects, it is the human touch that makes Spin what it is. Our pieces have a sense of breath, of life." Once the piece has been formed using material from the region's Kaolin Mountain, they are fired twice—first, a 'bisque firing' at 1500 degrees Fahrenheit to solidify the piece before glazing, and then 'high fired' at 2450 degrees Fahrenheit for durability and to endow the piece with its glass-like qualities. The glazing process features its own set of meticulous practices, each of which achieves a distinctive effect and represents a status and rarity synonymous with the type of porcelain created.

This expansion to the United States marks Spin's first store outside of Asia. The twelve-year-old brand has become a must-see destination for collectors at its shops in Shanghai, Beijing, Changsha, and Singapore. Keeping with tradition, the Spin USA location even includes bricks from the old city of Shanghai that are up to 300 years old and still bear distinct Chinese characters. ♦



Archaeologist's Chopstick Rest Set



Free Loop Noodle Bowl



Wutong Leaf Dishes.



EXQUISITE COLLECTION OF HRH DIANA, PRINCESS OF WALES AT JULIEN'S AUCTIONS ON DEC. 5-6, 2014

Julien's Auctions of Beverly Hills has announced an outstanding collection of Her Royal Highness, Diana, Princess of Wales to be auctioned December 5-6, 2014 at Julien's Auctions Beverly Hills gallery. As one of the most adored members of the Royal family, the public fascination and intrigue with Princess Diana has not diminished even years after her passing. Princess Diana captured hearts around the world as a sophisticated princess, dedicated mother and tireless humanitarian. Her beauty and personal style only eclipsed the great international respect she earned during her lifetime.

Julien's Auctions will offer collectors and fans the unique opportunity to bid on several iconic items from the life of HRH Diana, Princess of Wales. The auction will include personal clothing designed by British designer Catherine Walker who became Diana's favorite designer and close personal friend. Their relationship began three months after Diana's marriage to Prince Charles in 1981 and lasted until Diana's death sixteen years later. Walker provided the Princess with many of her most iconic garments.

Highlights of the auction include a petal pink Catherine Walker gown double worn by Diana, Princess of Wales, to the reopening of the Savoy Theatre and to a performance of La Boheme at the



London Coliseum in 1993. The slim fitting gown is lined in silk and has a long sleeve off the shoulder bodice embellished with bands of simulated pearls, faceted glass and beadwork with a drop waist and pleated skirt (Estimate: \$60,000-\$80,000). Also included is a chartreuse Taroni silk georgette gown designed by Catherine Walker and worn by Princess Diana on November 11, 1993 to the banquet held at The Dorchester Hotel given by his majesty the Yang di-Pertuan Agong of Malaysia (Estimate \$60,000-\$80,000) and a Princess of Wales Catherine Walker designed strapless gown comprised of ivory silk crepe and worn by the Princess to a private event (Estimate: \$60,000-\$80,000). Other personal items in the auction will include a Princess Diana Zandra Rhodes created evening gown worn HRH Princess Diana to the Birthright benefit at the London Palladium in 1987 and previously exhibited at Kensington Palace in 2002 (Estimate: \$80,000-\$100,000), a set of gold tone commemorative cufflinks and buttons in a blue case marked "Royal Wedding HRH The Princess of Wales and Lady Diana Spencer 29th July 1981 (Estimate: \$600-\$800) and an oversized limited edition catalog form the auction "Dresses from the Collection of Diana, Princess of Wales" signed "Diana" and numbered 211/250 and accompanied by a ticket to the auction (Estimate: \$2,000-\$4,000).

In keeping with the Royal family, a slice of royal wedding cake from the marriage of Prince William and Kate Middleton in a presentation tin presented to guests and dignitaries at their wedding on April 29, 2011 and inscribed will be offered in the auction (Estimate: \$1,000-\$2,000). Also included in this lot is a blank invitation to the wedding presented on HRH Queen Elizabeth II stationery. ♦



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PRIVATE GOURMET COLLECTIONS





Celebrity guest dealer Josh Cohen, ESPN Radio, will again be treating guests to a fun night of card games on November 8, 2014.

KRAVIS CENTER HITS THE JACKPOT WITH A SEASON-OPENING YOUNG FRIENDS EVENT 22nd Annual Reach for the Stars Celebrates with Kravis Royale: Cha Cha Ching Party!



The team from Pistache French Bistro, along with more than 10 other participating restaurants, will be returning to indulge guests in gourmet food and fine wine.



Zachary Berg and Cory Valentine



A variety of luxury items will be raffled off, with funds raised going to support the Kravis Center's S*T*A*R (Students and Teachers Arts Resource) Series and education programs.

Zachary Berg and Cory Valentine, Co-Chairs; Hector Alzate, Rachel Azqueta, Zachary Brinkman, Cristina Ciolacu, David Darby, Kristin T. Demeritt, Debra Elmore, Dr. Barry A. Frankel, O.D., Jose Fregoso, Brent Fykes, Alan Gallardo, Bradley Hurston, Travis Husk, Joshua M. Koenig, Dr. Andrew H. Krinsky, Adriana Luchechko, Max Macon, Loretta Neff, Patricia Romeo, Aaron Seitz, David Silvers, Kevin Sloane, Bill Stellway, Christine Wang, Melissa Wilson and Gaida Zirkelbach.

"The Young Friends of the Kravis Center is a giving group of young professionals, 25ish to 49ish, committed to supporting arts and culture in Palm Beach County," said Co-Chair Zachary Berg. "And you can bet we know how to have fun! Our group organizes events throughout the year to support education programs, which enable the children of our community to be exposed to the arts. Membership in the Young Friends group at the Kravis Center is a fantastic way to network with other young professionals and to make an important difference in the lives of area kids, all while having a great time."

Centrally located in West Palm Beach, the Raymond F. Kravis Center for the Performing Arts is one of the premier performing arts centers in the Southeast with a renowned national and international reputation. Established as a leading force in the social fabric of the community, its many outreach programs are as broad and varied as the community itself. To date, the Center has opened the door to the performing arts for approximately 2 million school children.

Tickets for the benefit are \$60 per person and \$50 for Young Friends members. For tickets, please visit kravis.org/reachforthestars or contact the Kravis Center Box Office at 561-832-SHOW (7469).

PHOTOS BY CORBY KAYE'S STUDIO PALM BEACH

The Young Friends of the Kravis Center had so much fun at Kravis Royale: Cha Cha Ching Party! in April, they just couldn't wait to do it again! Coming off the incredible success of the annual Reach for the Stars benefit this past spring, the Young Friends are excited to move the event to Saturday, November 8 at 6:30 p.m., and kick off the social season in "Royale" style.

Guests will love the high-energy and wallet-friendly Kravis Royale: Cha Cha Ching Party! -- an evening filled with great entertainment, gourmet food and cocktails on all four floors of the Kravis Center's elegant Dreyfoos Hall lobby. Table games, live Latin music and dancing will set the festive backdrop for the event, which benefits the Kravis Center's S*T*A*R (Students and Teachers Arts Resource) Series and education programs.

Celebrity blackjack dealers will keep the action sizzling! Manning the tables are Tim Byrd "The Byrdman," PalmBeachLiveWorkPlay.com; Josh Cohen, ESPN Radio; Jamie Gold, "World Series of Poker" Winner; Deena Lang and Bill Adams from the morning show with Jennifer Ross at Sunny 107.9; and Jay Zeager, 95.9 FM Seaview Radio.

Local restaurants will host stations throughout the lobby area featuring neat eats and cool drinks, including Aioli, Anthony's Coal Fired Pizza, Brio Tuscan Grille, Cabo Flats Cantina and Tequila Bar, Café Chardonnay, Del Frisco's Grille, Echo, Flagler Steakhouse, Havana Restaurant, PB Catch Seafood & Raw Bar, Paneterie, Pistache French Bistro, Serenity Garden Tea House & Restaurant and more.

The event is sponsored by Platinum Sponsor, Marcie Gorman-Althof, and Gold Sponsor, Jane M. Mitchell. The Young Friends Executive Committee members are:



John Allen AS Sean Connery's James Bond OO7 with Jenna Hernandez and Laura Prego-Ortiz and Gregg Francis



Laura Prego Ortiz .jpg



Maurice Dubuc and Elizabeth Santner and John Allen as Sean Connery

BOND, LET'S BOND! GIFT OF LIFE BONE MARROW FOUNDATION HELD A 007-THEMED FUNDRAISER

As part of Boca Festival Days, Gift of Life Bone Marrow Foundation held a James Bond-style theme party to raise money and benefit the Foundation. The event was held at Blue Martini in Boca Raton on Saturday, August 9th. Guests took their picture in front of an Aston Martin, courtesy of Melvin Maden of Autowerks and with James Bond look alike John Allen, with spy themed props. Proceeds from the event will go towards Gift of Life swab test kits, which allows the lab to match donors and ultimately save lives.

About the Gift of Life Bone Marrow Foundation:

Headquartered in Boca Raton, Florida, Gift of Life Bone Marrow Foundation is a 501c3 non-profit organization dedicated to saving lives and facilitating bone marrow and blood stem cell transplants for patients with leukemia, lymphoma, and other blood-related diseases. Ranking among the top international bone

marrow registries in the world, Gift of Life's mission is to find a match Anytime. Anywhere. For anyone.

Gift of Life currently maintains a growing registry of over 230,000 volunteer donors and has facilitated more than 2,700 transplants for patients in need. For more information on Gift of Life, call 1-800-962-7769, or visit www.giftoflife.org, [Facebook.com/giftoflife](https://www.facebook.com/giftoflife), and [Twitter.com/GiftOfLife](https://www.twitter.com/GiftOfLife).

PHOTOS BY JANIS BUCHER



Brittanie Cairns_ Bethanie Cairns_ Victoria Scalzo



VIP MONEY SHOT!!: Susan Fulks, Shimi Avni, Annabel Russell, HARID director, Gordon Wright



Nil Gabay, hair stylist with customer Grace Kulawiak



Wellness & Hormone Centers of America is Proud to Announce the First Boca Location at Glades Twin Towers

Wellness & Hormone Centers of America celebrated the opening of its first two Boca locations. VIP ribbon cutting with organic coffee and healthy snack September 8 at the Glades Twin Towers location 2300 Glades Road, W, Boca Raton, Florida .

"We're happy to share our philosophy of healthy living, diet and exercise at our physician-based facilities," said Cheryl A. Carlton, Chief Marketing Officer for Wellness & Hormone Centers of America (WellnessHCA).

"There are scientifically-proven benefits of hormone replacement treatment, testosterone therapy and erectile dysfunction assessment, which the public can receive at Wellness HCA facilities," said their Medical Director, Dr. George Sadowski.

WEALTH WITHOUT HEALTH IS WORTHLESS is a message we plan to convey as we inform residents of Boca Raton and surrounding communities that YOUNGER IS COMING! On-site physician and supporting health care professionals will create a personalized plan for each patient including: balancing hormones to eliminate such related symptoms as fatigue, low libido, menopausal and andropausal symptoms, ED, and weight loss.

According to, Dr. Cecilia Lacayo, Wellness Physician at WellnessHCA, "Many health issues can be corrected and even reversed by redirecting focus from illness to wellness. So it's important not to wait until you are sick before taking actions that will improve and prolong your health and life span. Planning to live a longer, healthier life starts by coming in to discuss and learn about your body and the ways to prevent illness," she said.

Among services provided by the Wellness & Hormone Center of America are:

- Weight Loss Programs
- Erectile Dysfunction & Testosterone Therapy
- Hormone Replacement Treatment
- Non-Invasive Liposuction
- Botox® & Restylane®
- Nutraceuticals
- Customized exercise programs

WellnessHCA's programs are individualized, affordable and most are insurance accepted. The public is invited to come in for a consultation. WellnessHCA respects privacy and looks forward to meeting with you.

Information to follow for our October 10th Ribbon Cutting at The Polo Shoppes location. These events will be followed by openings of additional Wellness & Hormone Centers of America facilities throughout Florida.

Craig Edelman, Vice President of Corporate Development & Strategy; Dr. Donald G. Huber, J.D., D.Pc., D.Ec. – Chairman, The E Pluribus Unum Common Good Foundation & Institute; Thomas J. Madden, Chairman, TransMedia Group; Charles Klotsche, Founder of GlobetrotterMarathon.org;



Dr. Cecilia Lacayo, Wellness Physician, Wellness & Hormone Centers of America; Thomas J. Madden, Chairman, TransMedia Group; Melanie Cabot, Palm Beach Philanthropist, and Founder - Foundation for Women & Economic Literacy



Chef Z, Vegan Chef; Sharon & Glenn Swift, Owner of Sproutem.com and Our Wonderful World Media; Bonnie Glover, Independent Distributor, Organo Gold International Inc.



Cheryl A. Carlton, Chief Marketing Officer, Wellness & Hormone Centers of America; Dr. Cecilia Lacayo, Wellness Physician, Wellness & Hormone Centers of America; Yaacov Heller, globally recognized and acclaimed Sculptor, Artist, and Jewelry Designer and owner of Gallery 22; Melanie Cabot, Palm Beach Philanthropist, and Founder - Foundation for Women & Economic Literacy



Danny Verrochi_Renee Stern_Hal Fuhrman_Lynn Robins



Halina O'Neill_Philip Santanelli, P.A._Mary Stern



Karine Bar_Arina Loren_Devon Baker_Sahra Safaine



Pam Egan_Junee Alon_Marla Jaffe



Jill Sciascia_Courtney King_Kim King_Dawn Claffey_Robin Singer



Michelle Amar_Bonnie Burden_Susan Avni_Deby Goldfarb_Kerry Marraffino



Chris Ruden, Fitness & Nutrition Coordinator, Wellness & Hormone Centers of America; Cheryl A. Carlton, Chief Marketing Officer, Wellness & Hormone Centers of America; Dr. Cecilia Lacayo, Wellness Physician, Wellness & Hormone Centers of America; Eduardo Carter, Medical Practice Manager, Wellness & Hormone Centers of America



ZPro Salon & Med Spa Event Raises Funds to Benefit The HARID Conservatory

ZPro Salon & Med Spa held a special evening of 'sip, snip, and savor' with special raffle prizes benefiting The HARID Conservatory at its beautiful salon located at 7600 W. Camino Real, Boca Raton.

Guests enjoyed hors d'oeuvres and wine, along with hair, skin, and make-up consultations with top hair stylists, aestheticians, and a lipo-sculpting specialist.

A number of special prizes were raffled at the end of the evening. The proceeds from the raffle were donated to The HARID Conservatory, Boca Raton's

internationally renowned professional training school for gifted, young ballet dancers. The prizes included items totaling more than \$1,700, all of which were provided by ZPro Salon.

Twenty-five lucky guests received gift certificates valued at \$150 toward various services at ZPro Salon & Med Spa. Several pairs of complimentary tickets to The HARID Conservatory's Winter Dance Performances were also given away.

Owner of ZPro Salon and master stylist, Shimi Avni, commented, "We are thrilled that our inaugural

event was so well received and supported by our clients and guests. Since we have already been asked whether this will be a recurring event, we look forward to hosting another special evening very soon."

For more information on ZPro Salon & Med Spa call 561-409-2312 or visit www.zprosalonmedspa.com.

For information about The HARID Conservatory's 2014-15 performance season, call 561-997-2677 or visit www.harid.edu/performances.



Al Adelson, Ray Richards, Mark Levy



Alexandra Pope, Fred McCarthy



Audrey Sutton, Virginia Oatley, Christina Holbrook, Amanda Brown, Tara Blahnik, Jenn Hampton



Clothier and Joyce Vaughn

Summer Soiree Kicks off Heart Ball Season, in Style, at the Sailfish Club

The American Heart Association's annual Summer Soiree took place at the Sailfish Club on September 10, 2014. The Summer Soiree traditionally marks the launch of Heart Ball Season in Palm Beach. It is the first of a series of events that will lead up to the 60th annual Palm Beach Heart Ball.

The Palm Beach Heart Ball is celebrating sixty years of tradition, medical advancement and philanthropy. It is the oldest continuously running Ball in Palm Beach and is steeped in rich tradition. It will take place at the Breakers, Palm Beach, on February 13, 2014.

Co-Chairmen include: Kathryn C. Vecellio, Julie Rudolph, Judi Richards, Monika Preston, Sharon O'Neil, Annie Falk, Hermé de Wyman Miro, Margarita Allinson and Lee Ann Alderton



Judi Richards, Janet Levy, Linda Adelson



Kathryn and Leo Vecellio



Sally O'Connor, Arlette Gordon, Peter and Pam DuPuis



Heather Collins Grattan, Jessica Brason



Julie Rudolph, Lisa Erdmann



Ted and Alice Tarone

2015 Boca Raton Heart and Stroke Ball Kicks Off in Style



3. George Zoley, Dr. Alexander Kulik & Irving Gutin



Dr. Cartledge, Dr. Recio & Dennis Koenig



Marilyn & Mark Swillinger

On May 15th at the home of Irving and Barbara Gutin, the 2015 Boca Raton Heart & Stroke Ball was officially launched. The Ball will take place on Saturday, February 21st at the Boca Raton Resort & Club. "Barbara and I are so pleased to be a part of this event and very excited to honor our dear friends Louis and Anne Green for the support they have given and will continue to give to the American Heart Association and the Boca Raton Community," said 2015 Chair Irving Gutin.

As chairs of the 33rd annual event, Barbara and Irving Gutin have experienced heart disease firsthand. In February of 2013 Irving underwent an unexpected triple bypass surgery after some routine tests determined that three of his arteries were almost completely blocked. The surgeon that performed the operation was Dr. Alexander Kulik of Boca Raton Regional Hospital, who also happens to be a recipient of American Heart Association funding for a current research project that he is working on. After a successful procedure, Irving was asked to be a participant in Dr. Kulik's research. "It is because of the research the American Heart Association funds that procedures like these are developed" said Dr. Kulik "I am grateful to this organization for funding my research and also very proud to be a part of the 2015 Boca Raton Heart & Stroke Ball" Kulik continued.

The Boca Raton Heart and Stroke Ball raises the funds needed to build healthier lives free of cardiovascular diseases and stroke. Research and education are key components of achieving the Association's 2020 Impact Goal: By 2020, to improve the cardiovascular health of all Americans by 20%, while reducing deaths from cardiovascular diseases and stroke by 20%.

Early supporters of the 2015 Ball include Mrs. Christine E. Lynn, Irving & Barbara Gutin, Mark Warren, Bob Sheetz & Debbie Lindstrom, Bernie & Billi Marcus, Bobby Campbell, Paul Slattery and Lee & Peg Greenspon.

2015 Chairs: Irving and Barbara Gutin

2015 Honorees: Louis and Anne Green



Debbie Lindstrom, Arlette Baker & Barbara Gutin



Lou & Annie Green



Christine Lynn & Donna Zoley

ARTHOUSE 429

ArtHouse 429 celebrates the gallery's second season with a Fall group exhibition.

by Bruce Helander

The fall season is here now! Gallery owner William Halliday and curator Bruce Helander have assembled a fantastic new lineup of contemporary art from all over globe. Reaching from as far as Moscow, this season's collection of artists promises to raise the bar and raise the temperature here in south Florida. The success of the inaugural season has given ArtHouse429 the confidence that their mission to bring excitement and energy to the area's gallery scene is working, and Northwood Village has been buzzing with the addition of great new restaurants, galleries and shops. ArtHouse429 intends to lead the way in providing high quality, high value, and collectible fine art in Palm Beach County and beyond, and they've got some big events planned so be sure to sign up to their mailing list on www.ArtHouse429.com and follow the gallery on facebook for all the latest information and updates! Click [HERE](#) to take a 3d virtual tour of the gallery...



<https://www.google.com/maps?layer=c&z=17&ll=26.736355999999997,80.054087&cid=6264610511826292345&panoid=tOB4prBnb7AAAAQIt7iR2g&cbp=13,77.89395218568288,0,0&q=arthouse+429&sa=X&ei=K9xiUpODGYaO9QSHnIA4&ved=0CJUBEKAfMAs>

Connected to the ground floor exhibition area is the working studio of William Halliday, where the dealer/artist fabricates and assembles his intriguing and original metal sculptural forms that on are on view in the gallery. After a successful career in the design business in Washington DC and Dubai, Halliday decided to concentrate his creative efforts on fine art, specifically as a sculptor working in metal and wood. Throughout his career in the design business, Halliday also has designed and built custom motorcycles, planes, race cars and motor boats and the resultant fabrication skills that he developed are continually evident in his artwork. He currently works on metal sculptural objects in his Northwood Village studio, which adjoins the gallery space. Click here to see video of William Halliday taken in 2011 at his North Carolina studio...



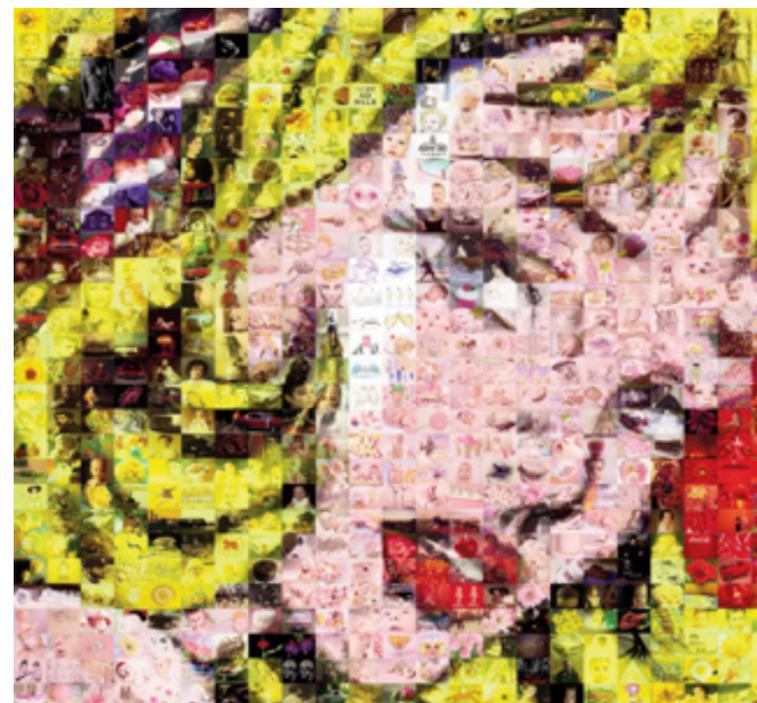
William Halliday
Mermaid, 2010
Welded Stainless Steel
and Reclaimed Wood
60 x 18 x 18 inches



William Halliday, Recline 4, 2011 Polished aluminum with reclaimed wood 32 x 42 x 20 in.



Sergey Fedotov_Nu_2005 oil on canva



Cameron Gray, Red Ribbon Girl, 2012, Photo collage, Edition 3/5 Large Edition, 50 x 54 inches

<http://vimeo.com/18662403>

ArtHouse429 is located in the rejuvenated Northwood Village neighborhood, which has become a pioneering area for young artists, entrepreneurs, designers and architects who enjoy the dramatic spirit of a recently developed area that offers the excitement of innovation and renovation, giving vintage spaces a fresh life and sparkle.

ArtHouse429's curator is Bruce Helander, a well-known and respected artist and art critic, who has curated numerous shows for galleries and museums, including most recently a survey of works by the celebrated painter Hunt Slonem at the Coral Springs Museum of Art. He is a former White House Fellow of the National Endowment for the Arts and former Provost and Vice President for Academic Affairs at the prestigious Rhode Island School of Design. His work was included recently in the

Christie's auction of the Dennis Hopper estate. He also is a frequent contributor of art reviews for The Huffington Post, the Art of the Times and is the editor-in-chief of The Art Economist. Helander was the director of exhibits at the Armory Art Center and founded the Northwood Temporary Contemporary Museum of Art, whose first show was of Andy Warhol's painted portraits. For ArtHouse 429, he was able to assemble an interesting and professional group of dedicated artists with a variety of styles and working methods.

Throughout the summer, ArtHouse429 has been working on several exciting new projects. One of those projects included the creation of a 75' mural, installed on an existing fence that sits across from the gallery on 25h Street. This Public Art project was part of a coordinated effort between ArtHouse429, the city of West Palm Beach, and the Art in Public Places committee. The mural, a collaboration



William Halliday, The artist's personal custom made motorcycle, based on a 1974 Honda CB550



William Halliday, Twist, 2007
Polished welded and riveted
aluminum with mahogany base
54 in.

between William Halliday and collage artist Bruce Helander, was designed using fragments cut from large billboards that were once part of the I-95 corridor.

The first big show of the new season is a solo exhibition by Moscow Artist Sergey Fedotov, on November 14th, 6:30 to 8:30...Save the Date! For more information, please visit www.ArtHouse429.com or contact Gallery Manager Ali Zilieris at 561-231-0429, or email her at manager@arthouse429.com.

ArtHouse429 is open Monday-Friday from 11am-6pm, and by appointment. ♦



William Halliday, Horse, 2010, Welded Stainless Steel
24 x 28 x 12 inches



Paul Bloch in studio

Paul goes to Carrara Italy at least once a year and chooses his marble from the same mountain as the masters. He works in his studio there on larger pieces (seven feet high by four feet wide as an example) until they are ready for finishing work. At that time he ships the large piece and other smaller blocks of stone back to his studio in Santa Fe where he finishes the large one and begins work on the rest of the stones he has brought home. He has been working like this since 1998. (see brief bio below) An avid reader, Bloch's work embodies ideas of quantum physics, philosophy, classic literature, and the human condition. Thus his sculptures are imbued with a constant motion and life, constantly moving and twisting in on themselves like life itself.

Biography

- 1951 b. 2 November, New York City
- 1969-73 Studied anthropology, Case Western Reserve University, Cleveland, Ohio. B.A., 1973.
- 1971-72 Studied sculpture, Cleveland Institute of Art
- 1973 Studied Music, Cleveland Institute of Music
- 1974 Began sculpting, Berkeley, California
- 1976 Began working in marble, Berkeley.
- 1980-83 Worked for James Prestini, reproducing his plaster designs in marble.
- 1984 Recipient of Athena Foundation Grant to sculpt at the Mark Di Suvero Studio, New York City
- 1985-97 Lived and worked in Carrara, Italy.
- 1998- Living and working in Santa Fe, NM and Carrara Italy.



White Ribbons, 2010, Carrara marble, 21 x 28 x 15 inches



La Gravita Contorta, 2008-09, Carrara marble, 24.25 x 28 x 17 inches



Wright Variation, 2010, Carrara marble, 24 x 34 x 18 inches



Forces, 2013-14, Carrara marble, 18 x 24 x 10 inches



Autumn Implosion, 2010, Carrara marble, 17 x 17 x 17 inches



Il Cervello, La Mente in Movimento, 2013-14, Carrara marble, 22 x 34 x 19 inches

Yares Art Projects is located in Santa Fe, New Mexico and was born from the legacy of the prestigious Riva Yares Gallery based in Scottsdale, AZ. Riva Yares, for the past 50 years, has dealt many if not most of, the artists who are the bedrock of post-war abstract, colorfield, and contemporary painting and sculpture. It is with great pride that Yares Art Projects headed by Dennis Yares, Riva's son, continues this history. The promotion of artists such as Paul Bloch along side artists such as Hans Hofmann and Kenneth Noland lays the ground work for the future histories of contemporary western art. Yares Art Projects participates in most of the major art fairs in the country and will participate at Art Miami 2014 this coming December. Yares Art Projects is a proud member of the ADAA. Visit their website at www.yaresartprojects.com ♦



"BEHIND CLOSED DOORS: ART IN THE SPANISH AMERICAN HOME, 1492-1898"

Behind Closed Doors: Art in the Spanish American Home, 1492-1898" is the first major exhibition in the United States to explore the private lives and interiors of Spain's colonial elite from Christopher Columbus landing in the New World until the Spanish American War. The exhibition will be on display Oct. 24, 2014- Jan. 11, 2015 in the galleries of the Arthur F. and Ulla R. Searing Wing of the Ringling Museum of Art.

"This is a significant exhibition for The Ringling, the scale and complexity of the installation has really stretched our preparatory staff," Steven High, executive director of The Ringling said. "We are particularly pleased to present this exhibition as it celebrates the Spanish cultural legacy that helped to form Florida's early history."

The galleries will be transformed to represent the interiors of homes owned by elite members of



Doña Mar'a de la Luz Padilla y Gómez de Cervantes, Nicolas Enriquez, 1735, Oil on Canvas, Brooklyn Museum, Museum Collection Fund and the Dick S. Ramsay Fund.



Deborah Hall, William Williams, 1766, Brooklyn Museum, Dick S. Ramsay Fund.



Doña Mar'a de los Dolores Gutiérrez del Mazo y PÇrez, JosÇ Campeche, 1796, Brooklyn Museum, Gift of Lilla Brown in memory of her husband, John W. Brown, by exchange, 2012.45.



Casket or Small Cabinet, 1677, Tortoise shell, silver

Spanish Colonial society. The exhibition explores themes including colonialism, indigenous influences and Creole culture, while looking at both

the glamorous reception rooms and the intimate areas such as bedrooms or family chapels. The sala de estrado (women's sitting room), will also be featured to display the influence of females inside the home and to examine their social identity through the materials they displayed. The exhibition will feature approximately 160 paintings, sculptures, prints, textiles and decorative art objects.

"I had the pleasure of seeing "Behind Closed Doors" in Brooklyn last fall, and am excited that we will be bringing such a unique experience to the Ringling," Chris Jones, curator at The Ringling said. "Based on exhaustive scholarly research, the exhibition offers a range of objects grouped as they would have been in the home, allowing us to understand how social spaces were defined and



Mrs. Sylvester (Abigail Pickman) Gardiner, John Singleton Copley, 1772 Oil on Canvas, Brooklyn Museum, Dick S. Ramsay Fund.

what sorts of messages they communicated."

"Behind Closed Doors" consists of works from the Brooklyn Museum's collections and loans from distinguished institutions and private collectors. The exhibition is organized by Richard Aste, curator of European Art at the Brooklyn Museum.



Doña Mariana Belsunse y Salazar, circa 1780, Oil on Canvas, Brooklyn Museum, Gift of Mrs. L.H. Shearman.

Aste will host the Viewpoint: "Expanding and Redefining American Art at the Brooklyn Museum" at 10:30 a.m. on Oct. 25 in the Historic Asolo Theater. Brooklyn Museum has been a leader in displaying Spanish-American visual art since 1941. Aste, who has served as a curator at the Brooklyn Museum since 2010, will discuss its focus on objects from the Caribbean Basin. Admission to the



Virgin, Probably 18th century, Wood, ivory, pigment, gilding, gessoed cloth, and silver, Brooklyn Museum, Museum Expedition 1941, Frank L. Babbott Fund.

Viewpoint costs \$10 with a discounted price of \$5 for Museum Members.

The Ringling will also host a series of Gallery Walk and Talks. The Walk and Talk "What's Behind Closed Doors?" will focus on a selection of works in the exhibition at 6 p.m. on Oct. 30. The Walk and Talk "What's Behind Closed Doors- An Overview of the Exhibition" will be at 6 p.m. on Dec. 11 and Jan. 8. The Gallery Walk and Talks are included with Art After Five admission, which is free for Museum Members and \$10 for the general public.

In conjunction with the exhibition, East Los Angeles group Cambalache will present "Una Historia de Fandango," a performance inspired by fandango of Son Jarocho—the music and dance of Veracruz that celebrates 500 years of bringing together the Spanish, African, and indigenous cultures of Latin America. Cambalache encourages audience participation in their performance.

Performances will be at 7:30 p.m. on Nov. 7-8 in the Historic Asolo Theater. Tickets cost \$30, \$25 or \$20 with a discounted price of \$25, \$20 or \$15 for Museum Members. ♦



Portrait of Don Tadeo Bravo de Rivero, Francisco de Goya, Spanish, 1746-1828, Oil on Canvas Brooklyn Museum, Gift of the executors of the estate of Colonel Michael Friedsam.



Don Juan Xavier Joach'n GutiÇrrez Altamirano Velasco, Count of Santiago de Calimaya, 1752, Oil on Canvas, Brooklyn Museum, Museum Collection Fund and the Dick S. Ramsay Fund.jpg

C'EST MAGNIFIQUE!

Roche Bobois Paris, the world leader in contemporary European furniture design and distribution celebrated 40 years in the U.S. at their Madison Avenue showroom.

A glittering soirée on New York's fashionable Madison Avenue is where nearly 700 invited guests walked the red carpet to help home-furnishings icon Roche Bobois celebrate 40 years in America!

In mid-century Paris, along the Rue de Lyon, Jacques Roche purchased the old Alexandre Dumas Theater from which he and his sons, Philippe and François, distributed the finest in contemporary furniture of the times. A decade later in the 1960s, Roche joined forces with Patrick and Jean-Claude Chouchan, who shared the Roches' passion for the sleek look of Scandinavian design. Together, the visionaries became Roche Bobois, revolutionizing the contemporary age.

In 1974, as the first furniture manufacturer in the world to franchise, with showrooms around the globe, it was time for Roche Bobois to come to America. They did just that, on the corner of Madison Avenue and East 35th Street. The rest is history; a 40-year history, to be exact.

In honor of their anniversary, Roche Bobois rolled out the red carpet at their landmark U.S. showroom for a celebration that bespoke the excitement and sophistication of Manhattan's social agenda. Live jazz played, champagne flowed and cameras flashed as a who's who in

magazine publishing and interior design mingled with a cavalcade of Roche Bobois' consumers who possess a real joie de vivre.

During the press reception and tour earlier in the day, Wendy Goodman, design editor for *New York Magazine* and *Departures* said, "Roche Bobois is a beautiful garden of creativity. There are new ideas in bloom every time you walk in."

At the same time, DJ Carey, editor in chief of *New Cottages and Gardens*, including their *Hamptons*, New York and San Francisco editions noted, "The showroom and designs are young, happening, fresh. Everything takes an 'artistic' point of view."

As guests strolled down a glass-lined staircase to the lower-level showroom, jazz segued into 1970s rock and disco, replete with a nightclub DJ, mirror balls and strobe lights. The evening was truly a tour through different times and design periods.

To further commemorate their American anniversary, Roche Bobois used this special occasion to unveil their first pieces created by an American designer since Vladimir Kagan in 2000. Looking more like a museum of contemporary art than a retail space, the showroom showcased a custom vignette featuring "The Traveler: An American Chair" by Steven Burks. The stunning designs are imbued

with influences from many ports of call, highlighting the "craft" of furniture making.

"With this line, you can see exactly how the pieces were made. We have a lot to learn about enhancing the 'craft' facet of furniture design. Every element of the chairs and the methods of construction are visible," Burks explained. "The design references might be Asian, others might see African or Caribbean influences. My designs allow the user to 'travel to their own place' because the references are so subtle and varied."

"The Traveler is architectural in nature, with interesting shapes and angles. For example, there's a space at the back of the chair that could function as a shelf of sorts; a place for one's favorite book or an afghan," Burks concluded.

Throughout the multi-level showroom, with soaring, three-story ceilings on the street level, guests were transfixed on the sheer number of vignettes with exclusive Roche Bobois collections. Among those getting rave reviews is the Mah Jong Collection, innovative modular sofas that take on all shapes and sizes with an explosion of colors and patterns. Also used throughout the showroom are custom fabrics designed exclusively for Roche Bobois by acclaimed couturier Jean Paul Gaultier.

Letting in from Paris adding even more



Here is one of the many European-inspired vignettes in Roche Bobois' 30,000-sq-ft Madison Avenue showroom.



An example of Roche Bobois' Nouveaux Classique, traditional design infused with contemporary fabrics and finishes.

panaché to the evening were company CEO Gilles Bonan, creative director and founding-family member Nicolas Roche and Martin Gleize, designer and director of international development.

Bonan stated, "Creativity and diversity are two of the cornerstones of our success around the world. To that we add value, superior quality and a commitment to providing the utmost in custom services and design. Whatever the client wants, anything is possible. However, at the top of the list are the collaborative efforts of everyone involved in the process. When we talk about the Roche Bobois 'family,' it's not about surnames, it's about the dedication and passion everyone in our organization shares."

Bonan also noted that the company does not contract out the manufacturing to other countries such as Japan or China. Everything is made at their factories in France and Italy, not only to add to the local economies but also to

maintain personal, hands-on, quality control.

Nicolas Roche added, "Roche Bobois is the only company of its kind that introduces two brand new collections of furniture, lighting and accessories each year, Les Contemporains and Nouveaux Classiques. Les Contemporains embodies the essence of its name - highly stylized, modern and sleek. Nouveaux Classiques takes the charm and intricacies of 'old-world' design then adds unexpected twists with very contemporary fabrics, colors and finishes. It's the best of both worlds, blending very well with even the most traditional interiors."

There's another reason why Roche Bobois is the largest and most successful furniture designer and distributor in the world. Martin Gleize explained, "While many homes in the United States are designed with expansive, open spaces, most residences in other countries with densely populated, urban environments

tend to be taller, with smaller rooms. We are very aware of this when designing the scale of our furniture, which is why we have such an impressive presence with over 250 showrooms worldwide."

Communications Director U.S. Julien Bigan summed up the evening, "This spectacular celebration exuded the excitement and passion we feel for our company. Our constant search for design innovation and excellence is equaled only by our commitment to our customers, the interior design industry and the Roche Bobois brand around the world."

If one were asked to describe the total experience the evening offered, it would take only four words - Roche Bobois, C'est Magnifique! ♦



The event was also used to introduce "The Traveler: An American Chair" by Steven Burks, the first American designer to design for Roche Bobois since Vladimir Kagan in 2000.



Bold colors and clean lines define a number of exclusive Roche Bobois lines.



Guests included Martin Gleize, Roche Bobois international director; Michael Boodro, *Elle Décor* editor in chief; Barbara Freidman, *Elle Décor* publisher; Gilles Bonan, Roche Bobois CEO; Julien Bigan, Roche Bobois communications director; North America, Steven Burks, furniture designer; Antonin Roche, Roche Bobois commercial director

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Nick Hasson After graduating in 2004, I began weight training very seriously and realized that the health and wellness field was my calling. During the summer of 2005, I acquired my Certified Personal Training certificate through the National Academy of Sports Medicine and started working as a personal trainer at Ibis Golf and Country Club in Palm Beach Gardens, Florida. Over the past six years I have become a Certified Corrective Exercise Specialist allowing me to help clients fix postural distortions, improve flexibility and produce safe movement patterns to prevent future injury. In addition, I am a Certified Performance Enhancement Specialist which allows me to work with a wide variety of sport specific individuals including but not limited to, tennis and golf, improving balance, speed, agility, quickness and endurance. I am very passionate about my work and base each client's program solely on their specific goals and needs. I am a firm believer that starting a program with a strong foundation and progressing as necessary is the key to producing strong yet safe results. I like to use a wide variety of exercises and program designs to ensure a fun and exciting training program that my clients will enjoy and give them the results they are looking for. I feel that my extreme passion for the health and wellness field gives me great insight and knowledge to help each client reach their goals! "Motivation is what gets you started. Habit is what keeps you going"



Nikki Flores KIDS CAMP DIRECTOR, GROUP FITNESS INSTRUCTOR & CERTIFIED PERSONAL TRAINER. Nikki is a certified personal trainer and group exercise instructor whose passion for healthy living comes from her personal struggles of weight gain and proper nutrition. After college years filled with late nights and unlimited junk food & having a child, Nikki found herself weighing in over 220 lbs. Shocked when she saw a family video of herself, Nikki became determined to get healthy the right way, through exercise and clean eating, and found her passion in helping others who struggle to get fit. From children to seniors, Nikki has helped many people work towards achieving a balance in life, gaining strength & endurance and becoming more confident in themselves. Nikki's unique ability to personalize her workouts for clients, whether in a group setting or one-on-one, can motivate a wide-range of clientele to be successful in reaching individual goals.



SEAN NELSON From being that kid in school that no one believed in, to finding his ultimate passion in life, Sean Nelson brings energy and excitement to every workout. Being a star athlete in high school, it wasn't until after graduation that Sean realized importance of maintaining an active lifestyle in the "real world" filled with easy access to high calorie foods and other unhealthy habits. After becoming increasingly out of shape and he quickly realized he needed to take control over his life and health. So he decided that the road to mental and physical happiness was through creating healthy habits of diet and exercise. Empowered by his own physical transformation, Sean has now dedicated his life to helping others reach their goals and see their full potential.

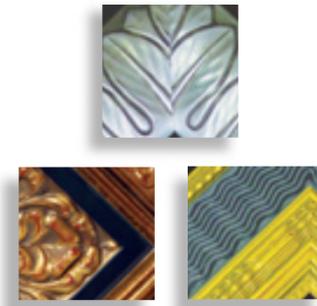


Patti Wilmoth has over 20 years of experience training fitness instructors as a master trainer for AFAA, The International Sports Conditioning Association, and Resist-A-Ball. She is the Group Exercise Director for Ultima Downtown in West Palm Beach, Florida, and is a popular presenter well known for her energetic and innovative teaching style. Patti Wilmoth has been certified through ACSM, ACE, AFAA, NSCA, Fitness Institute International, and most recently, The Institute for Human Performance as a Functional Training Specialist.



IGOR ZINOVIEV Igor Zinoviev is a Russian former mixed martial artist. Igor grew up in St. Petersburg, Russia. Sickly and weak as a youth, he swam for exercise, becoming skilled enough that he entered a Russian sports academy. There, he trained in boxing, judo, and sambo. Like many Russian mixed martial artists, he received further training in the Russian military and police forces. He competed in the Extreme Fighting organization, holding the middleweight title until their demise, and then moved to the Ultimate Fighting Championship. Igor coached the Chicago Red Bears in the International Fight League in the 2007 season.

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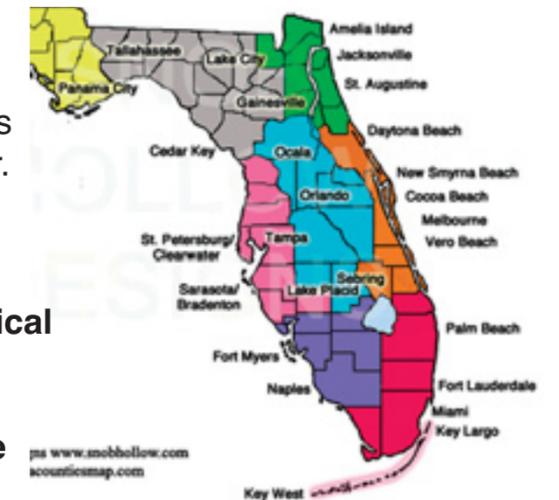
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LIGHT TREK: NANDA VIGO

Oct 10th exhibit 'ZERO: Countdown to Tomorrow, 1950-60's at the Guggenheim Museum in New York
ABC-ARTE gallery opens in Genoa Italy Nov 14 - Feb 13, 2015

by Dominique Stella
courtesy www.abc-arte.com

The exhibition returns to some of the major themes Nanda Vigo has worked on during her career, from her earliest works in the 1960s (Chronotops) to her most recent (Deep Space), the first variations of which she showed in 2013. The title 'LIGHT TREK' suggests the trajectory of light that has always guided her and which is represented in the exhibition by four emblematic works: 1) The Chronotops of the '60s, which are today exhibited in the Guggenheim Museum in New York; 2) the Light Trees that provided her with one of her major research directions during the '80s, and which served as a period of transition in which technology and poetry were brought together to best express vital forces and the aspiration to verticality typical of trees; 3) the works that go under the name Light Progressions, from a project undertaken at the start of the 1990s and which still results in variations today: these Light Progressions link 'chronotopic' principles to her research into the symbolism of signs in a strongly visual work that makes use of light; 4) and, lastly, the works in the cycle Deep Space that have appeared only recently. Through their directional triangulation and nuanced radiation, they create an impression of immateriality that seems to project them into interstellar space. The exhibition illustrates Nanda Vigo's creative power, which, in undergoing continuous renewal remote from stereotypes since the 1960s, has produced a considerable body of work that has influenced a generation of artists and designers with its originality and exemplary nature. Her unusual practice brings together the immaterial elements of light and its reflections, transparency and subjective illusion. Always in the artistic

vanguard, Nanda Vigo has worked with many of the most noteworthy people in the art world, while remaining faithful to her goals. She strives to go beyond the need for technological contingencies, which she employs at the highest levels, achieving a high degree of immateriality in order to do away with all concept of matter and to achieve a philosophical and spiritual ideal of nature. In consequence, her work addresses our centres of sensorial perception as vectors of mental and psychological information. She has always preferred experimentation and the exploration of new paths: performances, installations and happenings are part of her artistic language, in parallel to her practice of architecture, which in turn led her towards design. Her work reveals the essence of form and light, from which she conjures up unique, timeless works that defy aesthetic definition: works that, due to their radiance, are able to interact with the invisible vibrations of the world. Genesis of her work Nanda Vigo's artistic adventure began in Milan in 1959. After studying architecture at the École Polytechnique in Lausanne, she enrolled in Taliesin West, the school founded in Arizona (USA) by Frank Lloyd Wright. Disappointed by the teaching methods of the famous architect, she left Taliesin and instead took up apprenticeships in various architectural firms in San Francisco.

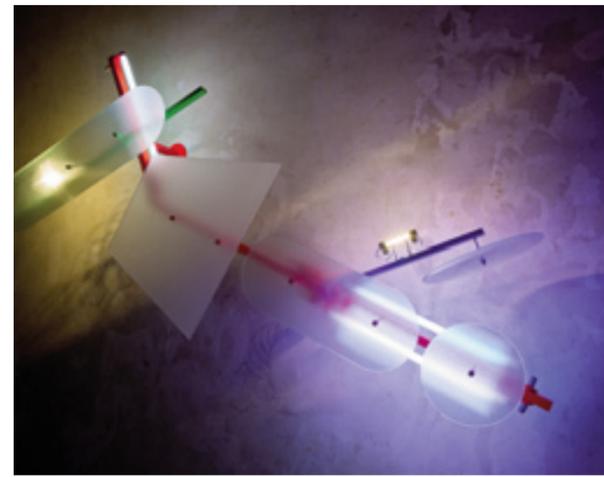
She returned to Milan at the end of 1959 to open her own studio. In the early 1960s, the art scene in the capital of Lombardy was enlivened by a small group of up-and-coming artists inspired by the charismatic figure of Lucio Fontana. Nanda Vigo was involved in this renewal, producing her first remarkable installation in 1959: the Zero House or



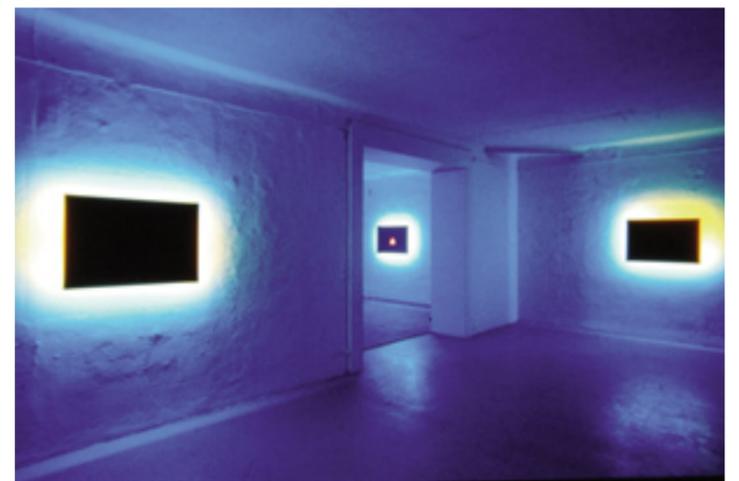
Nanda Vigo. Photo di Ruven Afanado, "courtesy www.abc-arte.com";

Casa Pelligrini, which provided a platform for her nascent theories on the general conception of a space modelled by light and the interplay of its reflections on walls made from sheets of frosted glass. She described the space thus: "The walls were made of plates of frosted glass that hid neon lighting in three colours: white, green and blue. A handheld control enabled the colour to be altered at will". She met Fontana and Giò Ponti, and would work with the latter on the Casa sotto la foglia (1964/1968). This was the only time that Ponti produced a work in partnership with someone else, and left Vigo complete freedom with regard to the creation of the interiors.

About his ideas, Nanda liked to say: "Ponti,



Light tree, "courtesy www.abc-arte.com";



Light progression, "courtesy www.abc-arte.com";

whose work for me is 390°, taught me about the complex simplicity of the design. Whether you are designing something enormous, like a skyscraper, church, or building, or as tiny as a plate or glass, it must always be conducted with the same dedication and love, and with the courage to alter it completely if the conditions are unsuitable. Furthermore, he confirmed for me that a global alteration was a safe option". Affirmation of her artistic convictions allowed Nanda to integrate it with her architectural and design research, which she developed as a test-bed, associating constructive rigour with creative impact and demonstrating a love of materials, such as glass, metal and mirrors, to which she would remain faithful throughout her career.

For Nanda, Fontana represented creative daring, "elegance, creative impulsiveness, the courage to penetrate a spatial hole as far back as the 1930s". The works of this artist were of major importance to the young generation starting out in Milan at the end of the 1960s. To Nanda Vigo they were a confirmation of a fundamental intuition that she had first felt in her earliest youth, when looking at the reflective play of light that lit up the façade of Terragni's "Casa del Fascio" in Como. They also allowed her to back up her own research in the context of a school of thought that unified her architectural and artistic experiences, rejecting the historicist paradigm of the primacy of one genre over another. In any case, it was clear to her that light in its natural and artificial form, represented the raw material with which to develop her work.

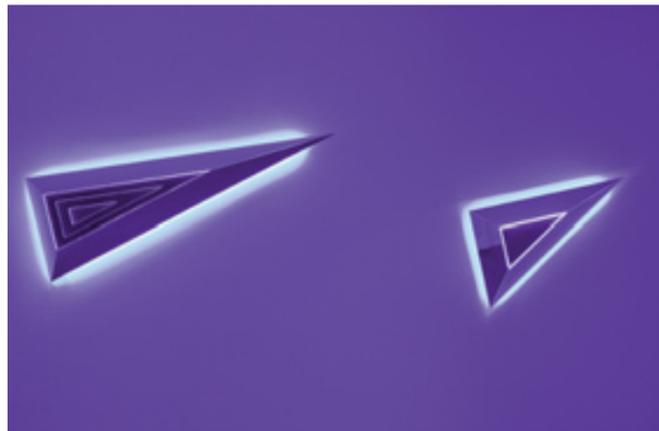
On several occasions, Nanda would state her attachment to these two giants of art, to whom she would later add Manzoni in many tributes, declaring "Respect, courage, love, harmony. That is what my relationship with these three artists in the 1960s brought me".² Milan in the '60s: a European adventure Nanda Vigo used to frequent the mythical Brera quarter, which was then the setting for all the events and discussions taking place around the most radical and provocative artists of the moment. It is here that Lucio Fontana, Piero Manzoni, Gianni Colombo, Enrico Castellani, Vincenzo Agnetti and

many others used to meet, a small group determined to establish its new vision of the world. The 1960s were a period of intense artistic exchange between Milan (around Azimuth created in Milan by Castellani and Manzoni) and the Group Zero of German artists founded by Heinz Mack and Otto Piene in Dusseldorf in 1957. The period was rife with exchanges and open-mindedness: just like Mack and Piene, the Italian artists travelled, published and exhibited. The Galleria Azimut opened by Manzoni in Milan in 1959 was the setting for a packed programme of events. The ideas of this European art community were published in the reviews Zero (in Germany) and Azimuth (in Italy), that serve as a vehicle for the exchange of ideas between Germany, France, Holland, Belgium and Switzerland.

From that time, Nanda Vigo took a poetic and cosmic stand closer to Zero's theories than she is to those of Azimuth. The German group intends to inspire a shift toward revival, by exploring the possibilities of those materials as yet underused in

the artistic field, and by focusing on sensorial stimuli linked to movement and light. Zero placed man in a system of universal references unlimited by time or space. Thus, by both conviction and affinity, she linked herself with the German group and adopted their basic principle of "Cosmic power", emphasizing exploration over analysis, and taking inspiration from philosophical theories rather than aesthetic doctrines to which she had never adhered.

As from 1963, Nanda Vigo strengthened her ties with Zero and helped to spread its work in Italy and elsewhere in Europe. The founding concepts of chronotopy Nanda Vigo was always interested in the collective expression of nascent ideas, which led her to frequent the most active groups during the period of Milan's vibrant renewal. It was the occasion for her to join forces with the most important and charismatic leaders of the moment, particularly the Germans Mack, Piene and Ueker. However, Fontana was the undisputed inspiration behind this renaissance and when, in 1961, Nanda wished to



Nanda Vigo Deep Space, "courtesy www.abc-arte.com";



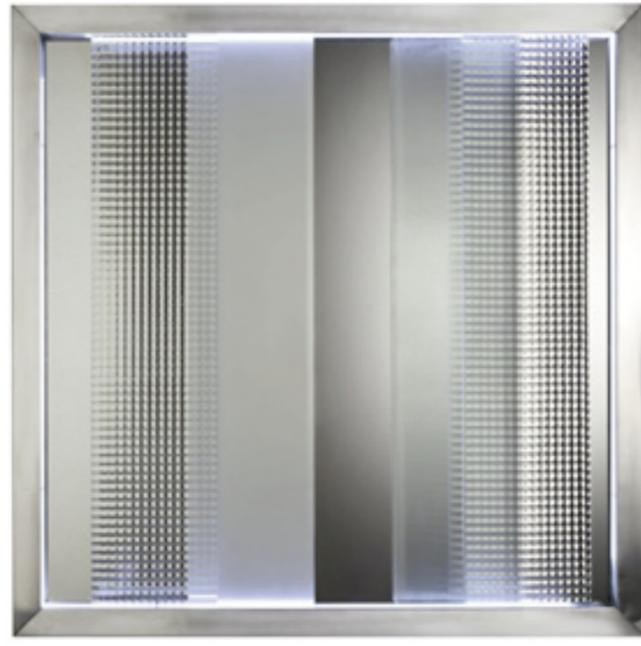
, "courtesy www.abc-arte.com"; Nanda Vigo Deep Space



Nanda Vigo, Light Tree, 1984, 100x209x190 cm., "courtesy www.abc-arte.com";



N. Vigo, Cronotopo, 60x60x7cm, 1964 - no luce, "courtesy www.abc-arte.com";



N. Vigo, Cronotopo, 100x100x6cm, 1967 - si luce, "courtesy www.abc-arte.com";

define certain basic axioms that provided her research with its direction, she asked Fontana to draft an addendum to his Manifesto Blanco and Manifesti dello Spazialismo. The terms of these values were essential for her to define her own research; they revolved around four points:

1. To transcend memory so as to endow the concept with the power to express itself;
2. To assert a space that has a spiritual dimension in order to define the scope of our need;
3. To create order, harmony, balance, purity: essentials;
4. To understand the definition of "finite" within infinity, to find the truth of being in the reality of the spirit.

These foundational tenets allowed Nanda Vigo to validate her intuitions and encouraged her on her entirely independent way. Although she could count on the teachings of her masters, she had always been ferociously self-reliant and refused to be attached to anything on which a label could be hung. Her membership of Zero was more philosophical and spiritual than pro forma, and the singularity of her creations and the diversity of her interests have made her career path a deeply personal one, built on the basis on an exacting professional experience. The particular character of her research arose from the maturation of her own concepts, defined out of an acute knowledge of the international trends of the time, and enriched by the occasionally fiery confrontations with artists of her generation. But above all else, her own intuition and awareness of the invisible energies and fluxes that circulate within the universe enabled her to give substance to a cosmic mythology anchored in the reality of our time and, most importantly projected towards the eternity of the future. Her goal was to go

beyond technological data in order to extract from them the subtlest and most immaterial of concepts, to dissolve the very idea of matter associated with them, and thus to return to a psychic and psychological idea of nature. In January 1964 she drew up the founding principles of the reasoning that underlay her creativity, on which she had based her first works from 1959. She called these works Chronotopes in an attempt to express her philosophical research into the concepts of time and space. Her manifesto stated these convictions: "Information" Philosophical concept – chronotopy or five-dimensional postulate leading to the no-dimension Geometric concept – the rectangle and square frame all other geometric forms. I therefore believe that in creating an aesthetic expression of a command code to trigger information through a precise choice, these forms are the most appropriate to use in harmony with the chronotopic postulate Aesthetic directed at the information – through the "gates" opened by the command code of the directed aesthetic, the viewer receives a no-dimensional-chronotopic revelation. "I attempted", she said, "the dematerialisation of the object through the creation of false perspectives, in such a way that the space surrounding the viewer identifies with the object itself".³ The Chronotops "Chronotopic is outside the centre, towards the no-dimension, moving towards new metaphysics which, merging with the reality of the material, acquires an extreme precision in her works"⁴ wrote Schoonhoven. For Nanda, the abolition of all temporal and spatial dimensions is equivalent to the wish to accede to more elevated degrees of the spirit. Etymologically, Chronotop means time-space and refers to indirect light filtered through materials creating impressions of mutation, uncertain

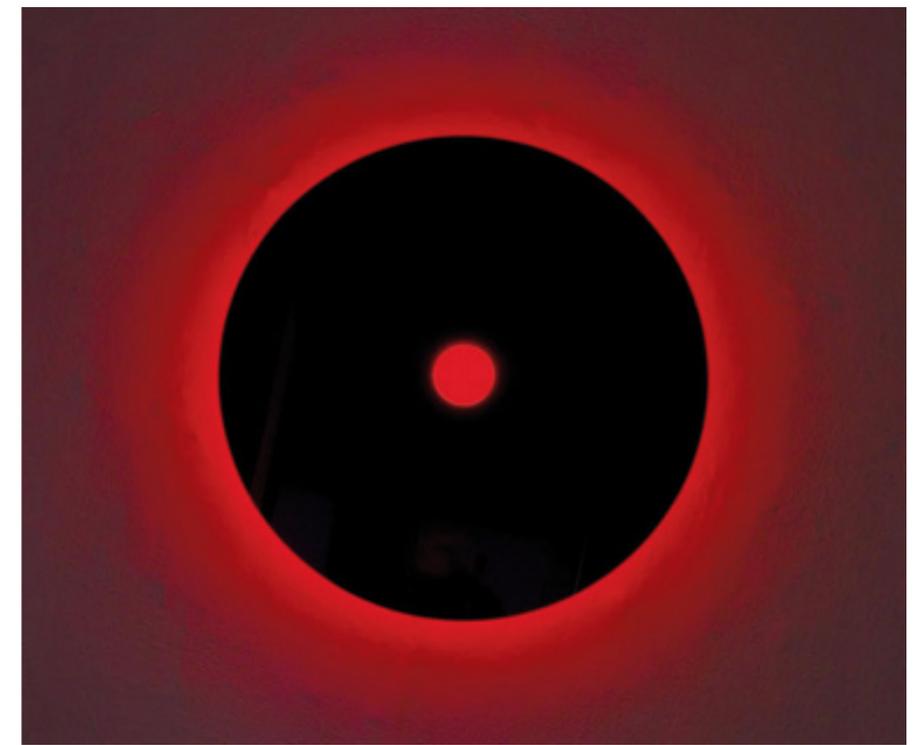
sensations in the perception of space.

Nanda Vigo considers space as an area for experimental research in which the variability of lighting effects induces an undefined perception of forms. It is a philosophical concept intended to break loose from the physical limits of space in order to achieve psychological well-being. She accomplishes this ideal state through the optimisation of the variability of the neon lighting integrated within a glass and aluminium structure. This combination creates a visual disturbance that is amplified by the reflective surfaces. It's a comprehensive design that Nanda has named Chronotop. This notion of indefinite and dematerialised perception of space is duly integrated into her earliest creations the interpretation of filtered and reflected sources of natural and artificial light. The effect is given by the use of frosted or fluted glass that creates the impression of coloured or neutral lights. The object resides within an aluminium structure that serves as an agent to conduct this timeless, spatial energy. Throughout the 1960s the concept gave rise to numerous square and rectangular interpretations that corresponded with the chronotopic theory. Nanda Vigo conceived them as generators of immaterial and timeless luminescence and energy. She produced small and medium-sized chronotopes (measuring from 40x40 to 10x200 cm); other works were conceived as "sculptures" that stood on the ground or on plinths; and others as "environments", installations or experimental spaces. Viewers were invited to enter them and benefit from their energy, leaving aside their normal references and allowing themselves to be borne up by the sensations activated by the illusion of the multiple reflections of their own image, in an

atmosphere created by glowing blue, violet and red neon tubes. The space is modified by the illusion of the variation of the surfaces that evade the rational laws of perspective, at times eluding the touch. During the 1960s and '70s, Nanda produced her Ambienti cronotopici in a number of galleries and museums, adapting her concept of immeasurable space-time to contexts at which viewers always marvelled. One of the most spectacular was the Ambiente Spaziale: Utopie realized with Lucio Fontana for the Milan Triennale of 1964. Another extraordinary conception was the Labirinto cronotopico created in 1965 for the Ideal Standard exhibition in Milan, directed by Giò Ponti. At the Galleria Apollinaire in Milan in 1967, she mounted a reflecting ambiente cronotopico that multiplied the number of white opaque walls illuminated by red, green and blue neon tubes. Later came the Ambiente cronotopico at the Palazzo delle Esposizioni in Turin, in 1968, and the Ambiente strutturato a percorso at the Galleria Toselli in Milan. She pursued this chronotopic research until the early 1970s. Light Trees, Light Progressions, Deep Space

Her independence was established on the basis of a research that made light the driving force behind her artistic inspiration conceived as conduit for invisible forces and as a testament to the pursuit of the catalyst of man's aspiration to universal harmony. Her thinking deeply rooted in its tenet of infinity in time and space has conceived the work as an active source of radiance whose luminous emanations act as conductive agent. Her creations illustrate her conviction that genuine art is a projection that carries within itself the form of society to come.

All the later developments of her work remain true to that visionary function of art. Her experience and productions have been prolific; from 1970 following the chronotopic period, there are the Light Projects, which referred to art's tautological project, then came the Simulatori di Spazio in a quasi-esoteric period of her production in which she focused on the dematerialization of object. Starting in 1978, the triangle and square make up the fundamental vocabulary of an interactive language constructed around the dialogue between light and a mirror. In 1980 Nanda Vigo developed her Light Trees. These objects were based on the use of technology combined harmoniously with symbolic forms and signs that together offer a mental suggestion to the viewer. Her description of them was as follows: "The poetics of these Light Trees is an account of musical and sound deviations brought together in formal schemas that refer to the first evolution of cosmogonic signs, and thus to the symbolism of the tree, which was considered by ancient writings to be a producer of life: with its roots in the ground and its trunk pointing towards the sun, it was a logical figuration, particularly if the trunk generated the light whose propagation into space gives us the only mathematical formulation: non-relative."⁵ The Light Trees define the trajectory



Nanda Vigo, Genesis Light, cristallo nero e neon rosso, 2006, "courtesy www.abc-arte.com";

of light that takes our gaze to the stars. Nanda Vigo wrote: "Light Trek Light is the path of the stars Light is the cosmogonic alphabet to read the galaxies Lights are the infinite spaces of the chakras of the mind and heart Lights are the refractions of mirrors that send back labyrinth-like systems of light in which we lose and refind ourselves Light is the earth, the mother, in the perfect Light square, of the centre of Cheops Light is the swastika of the rays of Ra, constructor of life and death in the chronotopic wheel of a becoming light."⁶ During the 1990s, Nanda Vigo began work on reinterpreting signs linked to her personal memory and collective memory, which were traced using identical rituals: through repetition and the precision of their execution, they lead the spirit towards the paths of plenitude and inner peace, a state of wellbeing that the artist has always attempted to achieve with her body of works, transmitting the idea that everything can be a generator of energy. This concept encompasses the works she began to develop in the '90s called Alfabeto Cosmogonico, whose precision of execution in the reinterpretation of ancient signs is meant to lead the spirit on the path to inner peace. The same period saw the start of her Light Progressions, works that unite signs generated through her research into cosmogony to light in an attractive degradation of colours. In her own definition, the Light Progressions are "variations of light diffused by sheets of frosted glass emerging out of a mirrored black glass volume that emphasizes their vibrations."⁷ The specific case of the Trilogy in the exhibition – Tribute to Fontana, Tribute to Ponti, Tribute to Manzoni – comes from the collection of Light Progressions of 1993, which

maintain the same physical nature. The three works are a reminder of Nanda Vigo's closeness with these artists and their importance to her artistic research. Each is cited through a reference to a particular geometric form: a circle for Fontana, a triangle for Ponti and a rectangle (almost a line) for Manzoni. The Totems appeared around 2005, which Nanda calls: "The first one, the Never-ending light, is a light totem that can be developed infinitely in either height or length – vertically or horizontally – and which makes reference to the light trees: from the earth, development vertically towards the ether like a bearer of life. The second, called Goral, is an obelisk fitted with light signals using neon tubes that evoke the elementary signs of the cosmogonic alphabet. It is a simple translation of the more complex Goral that represents the light of creation in Buddhist philosophy."⁸ Her most recent works are from a cycle called Deep Space. These, more than her other works, denote her cosmic inspiration, with the acute, directional triangles of the structures enhanced by a halo of diffused light, often blue, suggesting accessional movement. They resemble spaceships leaving for the stars. The symbolic and almost magical value of the triangle harks back to ancient beliefs still alive associated with the history of man. Nanda offers us an internal and interstellar journey, a sort of epic that takes man into an elevated dimension of the spirit, space and time. These works are meant to be objects of awareness and understanding, and symbolise ascension and radiant attraction that propels our destiny towards "a future of light". ♦

